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Poliliteracies: Teaching Immigration in the Social Media Age

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A thesis submitted on the 30th September 2016 for PhD examination at
the University of Sussex

Declaration

I hereby declare that this thesis has not, and will not be, submitted in whole or part to another university for the award of any other degree.

Signature:

30th September 2016

Acknowledgements

My main supervisor was initially Professor Valerie Hey, who took me on as an MPhil student and grounded me in the rich and stimulating academic world of ideas but who also forced me to question some of my most deeply held convictions. At this time, Dr. Jo Westbrook was my second supervisor but she became my main supervisor from the data analyses phases to the final submission. Jo has been an amazing support: calm, reasoned and encouraging. Jo has made the daunting prospect of submission possible. I can't thank Jo enough! Dr. Rebecca Webb was assigned as my second supervisor in 2015 and has gone way beyond the call of duty to really probe my work. Her intellectual rigour and passion for collegiate learning is inspiring.

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Abstract

This research explores the purpose of the ‘teacher’ in an increasingly mediated world. It focuses on the teaching of immigration and explores a pedagogic response attuned to the conflicting attitudes aroused by this controversial topic. Given the pendulum swings between ‘knowledge’ and ‘skills-based’ forms of study, this research explores the political nature of media learning and the role of media teaching beyond instrumental transmission on the one hand and mere facilitation on the other. Following the work of Biesta (2016), it emboldens the teacher to not shy away from an engagement with ‘difficult questions or inconvenient truths’ inherent in teaching a topic such as immigration.

This practitioner action research contrasts traditional (Media Studies 1.0) and ‘new’ (Media Studies 2.0) approaches to the study of film, press and social media through the teaching of media representations of immigration and immigrants in a predominantly White school in the South of England over a nine month period as part of an A level Media Studies course. In doing so, the research reassesses a conceptual model of media study for the social media age. There are many threats to media studies as a school based subject. Some of these emanate from within the subject itself. The Media Studies 2.0 (Gauntlett, 2007) manifesto argues that formal media studies has failed to grapple with a qualitatively changed media ecology augured by the shift from broadcast to online/social media. This, the critique contends, has resulted in the conflation of the previously fixed phases of media production, distribution and consumption and their pedagogic cousins of teaching, classroom and learning. Within school-based education, media studies is thus seen as losing its distinctive edge with other curriculum subjects using media forms as intrinsic components of the e-Learning experience for both teachers and students. This research questions this overly positive view of social media’s potential to act as a nascent pedagogic space for students to develop new technical skills and engage in meaningful cultural debate.

The topic of immigration invites explicit teaching through the media concept of representation contrasting two pedagogical approaches. Through the lens of teaching this potentially socially divisive issue, the distinctive features of media studies are explored in presenting a complex, nuanced and sensitive position from which to foster civic engagement in young people. Using a Critical Realist (Bhaskar, 1975) ontological and epistemological framework, the research constructs a theoretical position rooted in what to study (a modified version of the influential BFI model, Bowker, 1991), how to study media (Multiliteracies, Kalantzis, 2008), the purpose of media study (framing and classification, Bernstein, 1975)) and anti-essentialist classroom relations as they pertain to race (Critical Race Theory, Ladson-Billings, 2004).

This research asserts the importance of developing a self-reflexive pedagogical response to issues of racial tolerance, social justice and economic power. Additionally, the research presents insights into the multimodal teaching and learning that traverse traditional divides between home/school, public/private spaces and real/imagined spaces. In this context, it reasserts the value of school-based media study as fostering critical, analytical, practical and technical competences that offer the structured self-reflexive space not afforded in general social media consumption practices..

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List of Abbreviations

A level	Advanced level
ALC	Accelerated Learning Cycle
AQA	Assessment and Qualifications Alliance
AR	Action Research
AS	Advanced Subsidiary
AST	Advanced Skills Teacher
BBC	British Broadcasting Corporation
BFI	British Film Institute
BME	Black and Minority Ethnic
BTEC	Business and Technology Education Council
CCCS	Centre for Contemporary Cultural Studies
CDA	Critical Discourse Analysis
CERN	European Organization for Nuclear Research
CLT	College Leadership Team
CM	Critical Multiculturalism
CRT	Critical Race Theory
CSE	Certificate of Secondary Education
DCMS	Department for Culture, Media and Sport
DFE	Department for Education
DfES	Department for Education and Skills
EAR	Ethnographic Action Research
GCSE	General Certificate of Secondary Education
GMG	Glasgow Media Group at the University of Glasgow
GTP	Graduate Teacher Programme
HD	High Definition
HE	Higher Education
HEI	Higher Education Institution
ICT	Information and communications technology
ISA	Ideological State Apparatus
KCI	Knowledge-Constitutive Interests
KP	Keith Perera
MEA	Media Education Association
MIT	Massachusetts Institute of Technology
MS 2.0	Media Studies 2.0
NCETM	National Centre for Excellence in the Teaching of Mathematics
NCTL	National Centre for Teaching and Leadership
NLG	New London Group
OCR	Oxford, Cambridge and RSA Examinations
Ofsted	Office for Standards in Education, Children's Services and Skills
Ofqual	Office of Qualifications and Examinations Regulation
OSN	Online Social Networks
PAR	Participatory Action Research
PGCE	Postgraduate Certificate in Education
QCA	Qualifications and Curriculum Agency

QTS	Qualified Teacher Status
SEFT	Society for Education in Film and Television
SMS	Short Message Service
UGC	User Generated content
UKIP	United Kingdom Independence Party
UNESCO	United Nations Educational, Scientific and Cultural Organization
USP	unique selling proposition
VLE	Virtual Learning Environments
WJEC	Welsh Joint Education Committee

1.0 Introduction

This research has developed out of my own practice as a teacher and teacher educator of media studies over the last 20 years. Media studies, as a discrete subject, and 'media education', a more cross-curricular approach, have both been profoundly affected by technological change, particularly the shift from broadcast media (television, radio, press) to digital media (social networks, video games and mobile apps). These changing media ecologies have also had an effect on 'learning' in a media classroom with an increasing focus on online forms (e.g. vlogs, tweets) and digital media (for video, audio and image editing) to demonstrate media learning. With this technological shift, the 'critical' or political roots of the subject area are under twin threats from neoliberal orthodoxies that conceive media relations in increasingly utopian terms and a contemporary educational consensus that limits media study in increasingly instrumental terms (Buckingham, 2008b). It is true that the nature of media production, distribution and consumption has undergone profound changes with the shift from analogue to digital technologies but it does not necessarily follow, as some would contend (Van Couvering, 2003), that networks of institutional media power have been dismantled in the process.

This research attends to macro arguments about media power but has located them within the micro context of one class of A level media studies students over a 9 month period. The situating of the research in the school where I teach offered my research insights into the teaching and learning experience of accredited media study for students. The school also presented an ideal site for examining a model of how I, as a teacher, conceptualise, plan, deliver and assess an A level media studies unit responding to curricular imperatives and a deeper sense of the value of media study for young people. This notion of 'value' or 'purpose' of school based media study is of prime importance to the study. Whilst I am not discounting the changes that digital media have effected, I am keen to develop pedagogical strategies that are consistent with the key concepts of the subject (institutions, forms, representation and audience), built up over the last 40 years. That said, there are particular pedagogical issues that have not been adequately addressed by this

conceptual model that has primarily defined ‘what’ should be studied rather than ‘how’. The ‘Multiliteracies’ initiative devised by the New London Group in the 2000s posits a potential paradigm through which media studies can adapt to a changing media ecology whilst remaining committed to its ‘political’ roots (Cope and Kalantzis, 2000).

This research is intended to generate knowledge that will be of practical value to those working at policy and professional levels within the fields of education in relation to media studies but with a wider relevance to teachers and researchers interested in developing literacy practices in the social media age. My small-scale study offers a self-reflexive engagement from one teacher/researcher and its size and scope means that knowledge claims are appropriately limited. However, there is a hope that the insights generated by the research plug into wider currents e.g. Multiliteracies (Kalantzis, 2008), debates e.g. Media Studies 2.0 (Gauntlett, 2007), and studies (Potter, 2012) related to media education research that explore the possibilities of teaching and learning in our more networked and mobile media age (Berry and Schleser, 2014). Moreover, my research also investigates the appropriate pedagogies for exploring contentious social issues, in this case of immigration and the notion of Britishness, in a classroom setting. Therefore, this positions my research within contemporary debates about the form and function of ‘race’ education in a post 9/11 world (May and Sleeter, 2010). As a small-scale micro geography of classroom research, it cannot be compared to large-scale studies conducted longitudinally¹. However, it does offer some possibilities in assessing the value of the contemporary discourses about media teaching in an applied classroom setting at the interface of dominant media messages, young people’s media consumption practices, a technologically mediated learning and a controversial social topic: immigration. The success of the research is made more contingent in questioning transformational pedagogies and research methodologies, e.g. Participatory Action Research (Kemmis, 2006), that may not adequately capture the complex micro networks of power that exist in a classroom. The exploration of the relationship between these micro processes and more

¹ David Buckingham, Andrew Burn, Becky Parry and Mandy Powell will release their ESRC funded longitudinal study into media learning in a book entitled *Developing Media Literacy in Young Adults: Culture, creativity and critique* to be published by Routledge in 2017.

macro systems of media and institutional power is another key problematic and interest of the research. The goals of an ideal speech situation (Habermas, 1974) and communicative action (Habermas, 1984) are based on the power of reason, however I am also aware of the critique of reason to understand all social processes. The work of Michel Foucault (Foucault, 1972, 1977, 1990 and 1993) will, therefore, provide a necessary questioning role that will further problematise the research processes to structure a self-reflexive response to my research questions.

My research employs a modified Action Research methodology in which I follow an accepted framework for teacher researchers investigating their own practice (Lewin, 1946, Elliott, 1991, McNiff and Whitehead, 2002). I am a practicing teacher and all the research cycles were designed in such a way that I was primarily in control of devising the 'action' phases of each cycle. I was an active participant in all the research phases - with all the attendant advantages and disadvantages that this offered (Drake, 2011). My research generates empirical data that links to wider debates about the form of media interaction amongst youth (e.g. Livinstone et al., 2014, Davis, 2013b) but also the purpose of media study in schools (Perera, 2011). These debates will be outlined in the literature review and used to frame the data analysis.

The focus of the research is the teaching of an OCR² A level media studies unit on Media and Collective Identity that was taught to a Year 12 class between September 2012 and May 2013. This unit provided the scope for a series of Action Research cycles modelling examples of teaching and learning in media studies that developed the conceptual framework of the subject to engender an active engagement with the digital media that pervade modern life. As this unit explicitly deals with collective identity (Woodward, 1997) I chose a case study of representations of immigrants and immigration as lenses through which to explore wider notions of national identity. The selection of this case study imbues the research with a strongly self-reflexive patina. My own range identities as teacher,

² OCR (Oxford, Cambridge and RSA Examinations) is an UK awarding body that offers an A level course in Media Studies

researcher, immigrant, Briton, learner are important factors in the research process and cannot be easily disaggregated.

Finally, my research responds, in my own small way, to the demand from some key proponents of media education for more applied research into issues relating to media teaching, learning, citizenship in the context of the digitization and the increasingly online nature of the mass media. They call:

for more detailed research into this relationship between Media Studies and media/digital/information literacy in order to provide robust evidence of the need for training and legitimation for the subject as the preferable 'conduit' for digital citizenship in the 21st century, and to provide a compelling case for a formal policy mandate for Media Studies as the agent for this. (McDougall et al., 2014, p. 5)

1.1 Rationale

My research is a response to an almost existential crisis in media education³. Technological change has posed foundational questions for the subject in terms of what is taught (broadcast media and/or social media) and how it is taught (to inoculate, discriminate, demystify and/or celebrate). My research compares and contrasts two models of media teaching and learning through an empirical evaluation with the aim of identifying productive theoretical and practical strategies for teaching media in the social media age.

There are practical reasons for choosing to site my research in my own classroom but Action Research is also the most popular form of practitioner research. The teaching of one A level class over the course for an extended period affords the research a potentially rich source of data produced in mainly everyday classroom conditions.

I could have chosen any aspect of the A level media course to research to explore the form and function of media teaching and learning in the social media age. The decision to explore the teaching of the prescribed topic of Media and Collective

³ This crisis is explored in 1.4 and further expanded in Chapter 2.

Identity by focusing on media representations of immigrants and Britishness allowed the research to compare the teaching strategies of traditional media study with the new approaches that have coalesced around the Media Studies 2.0⁴ critique. Notions of increased ‘participation’, redefined media relations and e-Learning were tested in applied classroom settings to forge, in a micro form, a model of the subject that would have contemporary relevance for students and teachers but also educationalists interested in broader questions about the role of the teacher in an increasingly mediated world.

1.2 Research Questions

I have three research questions that express my concerns.

1.2.1 Question 1

Why is media studies still relevant for young people who inhabit an increasingly online ‘pedagogised’ media space?

The media practices of young people have been shaped by the shift from broadcast to online forms of media. This neat distinction between the ‘old’ and the ‘new’ masks the overlap between the two. Time shifted television viewing on a tablet, popular music consumed on a streaming device and a magazine read on a smartphone are all examples where the old and the new media collide. However, the increasing time spent online by young people in environments comprised of user generated content (UGC) like Facebook, Twitter and YouTube is a feature of the contemporary media ecology that cannot be ignored⁵. The extent to which these online spaces are pedagogic, or learning oriented, is more disputable. There are those within media studies research who assert the pedagogic nature of the online experience in developing a whole range of new literacy skills/practices (Jenkins, 2009) and providing nascent pedagogic encounters that occur beyond the confines of a classroom (Gauntlett, 2011). If students can learn how to use media technology from the collective intelligence of the World Wide Web (WWW), then what is the value of media study conducted in schools? Taken to its logical extension, beyond just the teaching of media skills, what kinds of media learning

⁴ The Media Studies 2.0 thesis is will be explored in detail in Chapter 2.

⁵ The Pew Center in the US has catalogued media trends generally over the last 10 years but also specifically amongst youth, for example: <http://www.pewinternet.org/2015/04/09/teens-social-media-technology-2015/>

cannot happen in the online space? The challenge in this for my research is to determine the extent to which the rhetoric about participation is evidenced in the relationship between students' everyday use of media and how this is used in formal media study. There is also a related question about how students 'learn' about 'controversial' issues and the extent to which social media offer the kinds of pedagogic encounters to debate social attitudes. Looking even wider, this research question also has some relevance to all secondary teachers. With online access to information for a more knowledge based curriculum, what is the function of a teacher beyond facilitating knowledge acquisition and then testing the retention of this knowledge?

1.2.2 Question 2

What are the most productive pedagogies for learning about media in the social media age?

The second question engages with the substantive charge from the Media Studies 2.0 critique, that of the need to develop different pedagogical strategies for a subject in which the media itself has morphed and moved into an online space. To teach as one did before social media and the e-Learning revolution in schools is not a strategy that this research would entertain. The Media Studies 2.0 critique renders formal media study as an increasing irrelevance unless it starts to mirror the online experience. This research question explores the possibilities for using social media as both a focus of study, for example a YouTube post, but also a means for demonstrating learning, for example a multimedia collage or blog. This question contrasts traditional and Media Studies 2.0 approaches to the study of the same media: cinema, press and social media to define the compatible elements of these approaches for a reconstituted form of the subject. The pedagogies required for the study of, and through, social/digital media speak to a wider 'Multiliteracies' agenda (Kalantzis, 2008). There is also a need to reconcile students' everyday understanding of media and the formal context of school based study. Here Bernstein's notions of educational knowledge and everyday community knowledge (Bernstein, 1975) will be used to formulate effective teaching and learning encounters that cut across the boundaries of home and school.

1.2.3 Question 3

How can research adequately capture the pedagogic processes of media learning?

This question explores the central methodological problem for any research on media education undertaken by a teacher researcher. It will explore issues of positionality (Drake, 2011) where the teacher/researcher has to negotiate different subject positions in relation to the research process. It also refers to the limits of the study to capture a pedagogic process that blurs some of the boundaries of previously more distinct spaces: home/school, public/private, learning/entertainment. The research will develop innovative methodological strategies to present multimodal data like an SMS discussion or student collages. The traditional forms of data in classroom research (filmed lessons, students written work and interviews) have been augmented by less used forms in media education research, for example visual methods.

A weakness of previous models of media education, for example, the more neo-Marxist form of 1970s Screen Theory/Screen Education was an underdeveloped notion of mediation. This can be conceived of as mediation processes between the audience and the media itself (Moores, 1993) and the mediating pedagogies required to 'emancipate' (Williamson, 1981) in a wider notion of 'meaning making'. My research will attempt to explore both these areas and therefore contribute to knowledge in developing a vision for media studies that is theoretically and practically situated through an empirical study.

1.3 School Context

St Thomas More⁶ is a voluntary aided Catholic comprehensive school in the south of England. The school moved to a purpose built site in the mid 2000s. It was

⁶ This is not the school's real name.

graded as being 'outstanding' in its last Section 5 (Ofsted) and Section 48⁷ (Catholic Education Service) inspections. Student outcomes remain within the top 10% of schools nationally. The school was designed with e-Learning as an important driver to raise achievement. All classrooms have SmartBoards; Key Stage 3 pupils have laptops and Key Stage 4 pupils iPads. The in-school variation between departmental achievement is small and this means that there is strength in depth at the school.

The Media and Film Department was formed with my appointment in 2004 and there are two other full time media teachers. The department pioneered the Graduate Teacher Programme (and now School Direct and PGCE⁸ routes) into media teacher training. All the full time members of the media department were trained by me, in my school and university capacities, via these accredited programmes. This means that media specialists staff the department – I am the only member of the department without a media or film studies undergraduate degree. This context contrasts with most media teaching in schools that is delivered by non-specialists, mainly teachers of English.

Unlike many media departments, the subject has been well supported by the College Leadership Team (CLT)⁹ and it is well regarded within the school. Given the relative strength of all the departments in the school, it is somewhat distinctive – in a national context - that school leaders, parents and students view the Media and Film department so positively.

A level media studies has been taught at the school since the late 1990s. Since Curriculum 2000¹⁰ the school has offered the OCR media studies A level course¹¹.

⁷ Section 48 Inspections are authorised by the 2005 Education Act and allows the Catholic Church, through the Catholic Education Service (CES), to inspect schools.

⁸ The Postgraduate Certificate in Education is a university based one year course of study leading to an academic award

⁹ The department offers a range of media related courses: GCSE media studies, level 2 BTEC media production, AS/A2 media studies, AS/A2 film studies and level 3 BTEC media production. The department is well resourced with two specialist classrooms with 50 macs equipped with industry standard software: Photoshop (image editing), Premiere (video editing), InDesign (desktop publishing) and Dreamweaver (web design).

¹⁰ Curriculum 2000 was a policy of the then New Labour government to reform A level examinations. It introduced AS assessment as a compulsory component of a 2 year A level course. See here for more: <https://www.theguardian.com/education/2003/dec/24/schools.uk>

¹¹ Full specification available here: <http://www.ocr.org.uk/Images/81037-specification.pdf>

The course is made up of 4 units, two assessed at AS level and two at A2. For the A2, there is a practical assignment worth 50 % (25% of the overall A level). The other 50% is a written paper of which one question is a longer essay question with a choice of contemporary media topics. This topic unit is examined as part of a two hour externally marked and moderated paper. I chose the topic of Media and Collective Identity and it is the teaching of this unit that formed the basis for my research. This question makes up half the exam paper and consequently is worth 25% of the A2 or 12% of the entire A level.

The A2 unit on Media and Collective Identity was taught in the final half term of year 12 and the first term of year 13. Most students were aged 17, although there were a few who were 18 depending on when they were born in relation to the September cut off (see data on the class in Appendix 1). Students were prepared to take a January examination with the fall back that those that this did not perform well would retake the examination in June. Therefore, all the students were taught between September and March (when the January results were released) and then only those who were retaking had to attend lessons. This is why some of the teaching phases, e.g. the SMS¹² discussion, had a smaller class. In terms of ethics, it did offer some degree of flexibility as my prime concern was that the research would support accredited success and not interfere with student examination outcomes.¹³

1.4 Crisis of Media Education

It is too easy to talk about a 'crisis' within media education (Gauntlett, 2007) but the contemporary issues facing stakeholders (examination boards, media educationalists, teachers, students) mirror previous periods in which 'theory' as practiced in university media departments has come into conflict with the teaching of media in schools. In his comprehensive survey of UK media education from the 1940s to the 1980s, Bolas details a particular disjuncture between participants at a conference for media educators in 1986:

¹² Short Message Service, also known colloquially as a 'text' message

¹³ In the end 9 of the 12 students were happy with their January paper but continued to attend lessons to March with some even to May.

Those who were reported as voicing a protest at the conference were possibly those who were maintaining their reading and keeping up with thinking...But there must have been other conference participants who found the pace of developments daunting. (Bolas, 2009, p. 276)

This quotation is be equally applicable now (see CEMP, 2016 for a global debate event for media educators). However, it is a timely reminder of the need for precise thinking when it comes to the future direction of the subject, one that reconciles theory with grounded practice based on a sound. Pedagogy is a contested term in educational research and can sometimes be defined simply as ‘teaching and learning’. My research has a deeper notion of the term following Boyd-Barratt’s reading of Bruner:

Pedagogy often describes the broader philosophy and visions of a particular educational system in which teaching practices and learning are embedded and embodied. (Boyd-Barratt, 2000, p. 565)

A group of media theorists and educationalists banded together around the umbrella term of Media Studies 2.0¹⁴ to critique the weaknesses of traditional models of media study in schools and universities and presented an alternative vision of media studies. While the Media Studies 2.0 critique of media study informs much academic work within media studies (Merrin, 2009, Gauntlett, 2007) and has filtered down to school based media study via examination boards and accredited level 2 and 3 courses, I contend that the existing conceptual framework as discussed earlier provides ample opportunities for the meaningful study of the mass media, both old and new. At a deeper level, the form of media studies that I advocate foregrounds a ‘political’ dimension to the study of media in, I would contend, contrast to Media Studies 2.0. In Lanier’s powerful, but very well informed, polemic about contemporary media relations he makes an important link between instrumental forms of education that I characterise with the Media Studies 2.0 approach, and social networking:

What computerized analysis of all the country’s school tests has done to education is exactly what Facebook has done to friendship. In both cases, life is turned into a database. (Lanier, 2011, p. 69)

¹⁴ The term Media Studies 2.0 alludes to the Web 2.0 moniker. Both assert a shift to the social media uses of media/web. In the example of the World Wide Web the shift distinguishes a more participatory use through the creation of web content by ordinary users.

1.5 Brief History of Media Study in the UK

Media study in this country has been historically defined by prevailing cultural attitudes towards the perceived ‘influence’ of media on children. The reason I have used this vague term ‘media study’ is that it is a designation lacking in the connotations associated with more common terms related to this curriculum area: media education, media literacy and media studies, for further discussion of these terms (see Alvarado and Boyd-Barrett, 1992). In a submission to a parliamentary group on media studies, Bazalgette identified the differences between media education, literacy¹⁵ and media studies (Bazalgette, 2009). Media education is a holistic term, which relates to the breadth of media study that occurs across the school curriculum. There was a strong tradition of media study within the programmes of study¹⁶ in the National Curriculum (Perera, 2009) and to a lesser extent art, history and design technology. Media studies refers to the range of formally accredited courses at key stages 4 and 5, these range from GCSE/A level media studies to BTECs¹⁷ in media production to the Creative and Media Diploma. There is, obviously, some significant overlap between these terms but my research is primarily focused on the teaching and learning of A level media studies.

The study of the media has also been strongly bound by technological imperatives. The first practical study guide for teachers was published in 1933 and focused on print media, specifically advertising (Leavis and Thompson, 1933). Early cinema studies were rooted in the nature of the medium (Cook and Hillier, 1976). Television asserted itself as the primary medium in the 1960s and, as Scannell argued, the ‘domestication of television’ (Scannell, 1987) infiltrated the psyche of British collective consciousness. In media education circles, there was a call for a distinct ‘Television Studies’ (Masterman, 1980) and finally some kind of consensus around ‘Media Studies’ (Masterman, 1985). The rise of the Internet and

¹⁵ Media literacy is a relatively recent invention in the UK context but is an attempt to define the skills and knowledge that all young people should be equipped with to function safely in the digital world.

¹⁶ The Coalition Government of 2010 revised the National Curriculum for English and removed study of multimodal media texts. They also abolished the cross-curricular strands of the previous National Curriculum that included a media and technology strand.

¹⁷ BTEC is an award of vocationally based study at level 2 (typically ages 14-16) and level 3 (typically ages 16-18)

the WWW has impacted on the traditional broadcast media and consequently the nature of media study itself. The conditions were right for a crisis of identity and this has solidified around the call for Media Studies 2.0 (Gauntlett, 2007). This critique argues that the traditional media are being eroded and superseded by 'new' forms of convergent media that potentially make existing models of media analysis and learning increasingly irrelevant.

Formal media study at school level became institutionalised at various levels in the last quarter of the 20th century through government departments (DFES, DCMS), HEIs (Institute of Education, Bournemouth University), examination boards (OCR, WJEC, AQA), subject specific bodies (British Film Institute, Film Education, English and Media Centre) and many schools/colleges (e.g. Parkside and Long Road in Cambridge). In 2015, media related courses accounted for just under 135,000 students (63, 436 at GCSE 43,254 at AS, 28, 467 at A2) in the last examination period (JCQ, 2015a, JCQ, 2015b) but this does not include the number of students on vocational media courses.

The subject area of media studies coalesced around a consensus about the content and approaches that were deemed worthy media study. The content was rooted in the broadcast media: cinema, television, radio, press and popular music and the approaches were broadly defined around what has come to be called 'critical theory' (Storey, 1993). *Learning The Media* (Alvarado, 1987), is a teacher's guide structured around concepts, for example, institutions and audience, that have come to define the subject at school level. It articulates the mix of continental critical theorists such as Althusser (1971), Barthes (1972), Gramsci (1971), Metz (1982) and British intellectuals within a broadly cultural studies paradigm: Brunsdon (1978), Dyer (1979), Gledhill (1987), Morley (1980), Hall, (1980a) Williams (1976), Willis (1977) to construct a politically driven version of media studies (Turner, 2003). To develop a line of potential argument, it is the shift from essentially a neo-Marxist orthodoxy to a more US- inflected new media theory (Giroux, 1997, Jenkins, 2009) that has put added strain on the tenets of traditional media study in this country.

The mix of high theory and more applied media research framed much of media study in the pre-web age. Apart from a few seminal articles (see Williamson, 1981) much media study was informed by theoretical rather than classroom accounts of how such dense and difficult subject matter was applied in real classrooms. Buckingham identified this as an area for further research throughout the 1990s (see Buckingham, 1990, 1992, 1993a, 1993b, 1996, 2000; Buckingham and Sefton-Green; Burn and Durran, 2007) and the findings of such research problematised simple prior assumptions made about both children's relationship to media and the role of formal media education to enfranchise certain groups in society, e.g. working classes, women, 'black' and minority ethnic groups.

1.6 Media goes Digital

The increasingly digital form of media texts is having far reaching effects on the delivery of institutionalised media study. Firstly, the nature of the media itself has transformed with the move from analogue broadcast media (terrestrial television, radio, cinema and the press) to increasingly digital media propelled by the Internet (WWW, social networking, mobile technology) (Flew, 2008). Secondly, structures of media ownership are being disrupted by changing patterns of media production, distribution and consumption, causing some theorists to reject neo-Marxist theories of power and influence as being relevant in the 'network society' (Castells, 2010). Thirdly, the nature of education has been transformed by technology. It is now the preserve of all teachers to engage with e-Learning and utilise online and digital resources to enhance the educational experience of students (see Beetham and Sharpe, 2007). Fourthly, within Media Studies as an academic discipline has emerged a renunciation of previous approaches to media study as they are deemed irrelevant and unfit for purpose (Gauntlett, 2007). Fifthly, at the policy level, media education is being increasingly marginalized within the formal curriculum at secondary school level and an emasculated version of media education (MEA, 2016), media literacy, resides with the regulator Ofcom (Buckingham, 2008b).

The ubiquity of digital media and the proliferation of digital devices have seen, according to Flew, 'new media embedded in all aspects of everyday life' (Flew,

2008, p. 25). The desire for critical distance, at a time of such structural changes to media and educational landscapes, makes it difficult to identify the arena, let alone the critique. However, I would contend that there has been a qualitative, but not quite a paradigmatic, shift which threatens previously stable concepts, ones that would have been fairly consistent throughout the history of media education on this country: text, audience, producer, institution, representation. It is these concepts that frame the study of media in schools and are an important feature of my research rationale.

1.7 Professional Positions

My own position within the topic is complex. However some brief summary of my relationship to media education will demonstrate how the various roles I have occupied over the last 20 years offer me a panoramic perspective of the subject area. Prior to the research, I was a teacher, Head of Media, Advanced Skills Teacher and media teacher trainer from 1994 - 2010. My professional development to senior school leadership coincided with the undertaking of this research. Therefore the relative introspection of doctoral study was moderated by a continual need to reconcile my research with my more public role as a school leader. My research is thus tempered with what is possible within the institutional structural contexts in which I operate as a school leader and teacher. There are tensions inherent in practitioner research but when the teacher is also a school leader, the pressures are even more intense to produce research that is methodologically consistent but also deliverable in the 'real world'. The audience for the research is primarily academic but the insights need to be grounded in the 'possible' and the 'practical' if the research is to have wider policy or professional impact on teachers of media. My professional biography is offered to identify the different discourses at play and the contested nature of my research as I try and reconcile the competing pressures on my study.

I trained as an English teacher but have taught media studies (and English) since my first post in a semi-rural Sussex comprehensive. I am still committed to improving the quality of media teaching and learning in the classroom and I was only one of a handful of media Advanced Skills Teachers in the country between

2008 and 2013 and the only one in Sussex. The AST status was equivalent to a leadership post in a school and recognised innovation in classroom practice and strategic subject leadership in supporting other schools. In my own school I had been a Head of Department from 2004 – 2008 and forged a place for media studies within the whole school curriculum but with this also understood the pressures on all departments to deliver results, defined in a narrow instrumental sense. In my AST role, I supported media teachers and departments across West Sussex. In addition, I also provided support to a longer-term outreach project to a primary school exploring the value of film to develop literacy. This gave me an awareness of the local delivery of the subject in a range of schools, each with their own particular challenges.

I am committed to improving the quality of Initial Teacher Education¹⁸ (ITE) in media and ran a Graduate Teacher Programme (GTP¹⁹) course at the University of Sussex from 2006 – 2012 (and a PGCE in Media in 2015/16) specifically for those with first degrees in media or those with significant media industry experience. Domaille has written case studies on the University of Sussex course. Given the national paucity of media teacher training courses, it provided a rare model for media graduates to gain their QTS in media/film studies (Domaille, 2009, Domaille, 2012).

At the time of writing the initial research proposal for an MPhil in 2011²⁰, I taught GCSE Media Studies, A level Media Studies, A level Film Studies and BTEC (levels 2 and 3) in Media Production. The roles of classroom teacher, Head of Department, ITE tutor, AST and postgraduate tutor all offered me a holistic perspective of media education and plenty of fuel to power the research. The research data was gathered in 2012-13 but my data analysis phase took place during a period in which my professional role changed. The Advanced Skills Teacher (DfES, 2001) role still nominally exists but was phased out by the coalition government from 2010

¹⁸ ITE is the generic term in England and Wales HEIs to describe the holistic courses and routes that train teachers for example, PGCE, School Direct

¹⁹ GTP was an ITE route that offered a more work-based course where the trainee teacher was employed by the school in which they primarily trained. It ran from 1998 to 2013 and was replaced by the School Direct Salaried route.

²⁰ In common with other PhD routes, I enrolled on an MPhil and then presented my research progress at an upgrade viva in September 2014.

onwards. I was appointed as an Assistant Head in 2013 with particular responsibilities to lead a Teaching School (NCTL, 2014) as well as general school leadership responsibilities. As this role grew, I became the senior lead for a Maths Hub (NCETM, 2016).

The relationship between my professional career and academic studies is complex. The formal assessment structure required for accredited postgraduate study has provided a vital space to reflect on my practice. It is important to me to be able to use any research or theoretical insights to inform practice in a very tangible sense. Therefore the notion of praxis is important as a bridging term between worlds of theory and practice that inhabit the same field of education but whose practitioners often exist in separate realms. This rather anecdotal observation is rooted in my professional experience as someone who has traversed school and university in management/organisational roles in school and university at the same time.

I was designated as a Specialist Leader of Education in 2014 (NCTL, 2015) with a named specialism in Initial Teacher Training and was seconded for two days a week to the University of Sussex to lead the PGCE in English between 2012 and 2016. This offered me an academic home for my research and a vital counterbalance to the important, but admittedly more instrumental, school roles.

Although it might appear as though there are distinct 'Mes' at work in this typology, the extent to which these identities communicate and collide is a defining feature of the research writing process. This distinction between different identities does not always mean there is some blurring between subject positions but there was an attempt to try and consciously think sometimes as a teacher and then sometimes as a researcher at different stages of the research process. My primary identity markers in my school, for colleagues and staff, are as a teacher and Assistant Headteacher. At the university, colleagues consider me more as a practicing teacher than a researcher. This separation is lived out and somewhat institutionally reinforced. That said, each identity is not hermetically sealed from

another and there is considerable bleeding and merging²¹. However, the audience for the research is an important issue. As an experienced teacher, and now senior leader, it is highly unlikely that my research would have relevance to most immediate colleagues in my own school²².

There are many issues that face the insider researcher. However, the fact that I am an active agent in the teaching of the unit does offer a credible component as I act as a participant and as an observer. Reflecting on some early research where he was engaged in as an 'outside' researcher, Wells notes:

Classrooms are communities that, over time, develop ways of acting and interacting that cannot be understood by an outsider who pays occasional visits to collect and take away for analysis limited stretches of observational data, extracted from their organic historical context. (Wells, 2009, p. 51)

Ultimately, the research hopes to reassert the role of the teacher in contemporary education. The binary between teacher as transmitter and teacher as facilitator is in many ways a false one as teachers usually move between these positions in their practice. However, there are advocates of these approaches that would reduce the teacher's role as either the custodian of a traditional canon of media texts (as in the new A level subject guidance, DfE, 2016b), a quasi-therapeutic practitioner helping students find 'who they are' or an instrumental business-minded task setter. I hope to show that between these extremes is an effective role for the teacher to explore notions of mediation, agency and ideology through designing meaningful pedagogic encounters.

1.8 Personal Positions

My own ethnic and cultural 'identity' is multiple, I would describe myself as all of the following, in no particular order: British, Sri Lankan, Londoner, Brightonian,

²¹ This is particularly the case in my ITE role for English and Media Studies with some aspects of my Teaching School Director role.

²² A concrete example is that the writing of this section originally took place on a coach with a trip of young people. My role here was as an assistant head supporting a business studies trip. My experiences as a media educator and, even less, media education researcher are irrelevant to the students and staff who surround me. My inner world is expressed in my writing and the considerable cognitive processes involved in writing at doctoral level is motivated by the deeply personal and wider professional parts of my identity at play. This is very different to a more instrumental role I found myself in on the coach! Therefore, there is also a somewhat imaginary audience that exists for my research that can only be conceived of as myself.

European, Asian, Catholic. I have lived (and live) a hybridized (Bhabha, 1994, Hall, 1992, Held et al., 1992, Gilroy, 1992) existence and this is a powerful determinant in why I am critical of the notion of a singular stable sense of individual identity. The notions of 'identity' and 'subjectivity' are loaded terms in the social sciences with particular associations with different theoretical positions. In this semantic minefield, my research is precariously perched between the real and the impossible, the instrumental and the contingent, the fight for greater tolerance and questioning of what tolerance even means.

My own research has a strongly, self-reflexive and occasionally autobiographical edge. My deductions about a cohort of predominately white middle class students will be influenced by the context of my own ethnic, gender and class origins and this will need to be fully interrogated in the methodology and data chapters.

1.9 Theoretical Positions

It is conventional to explore methodological issues in a specific chapter in a thesis. My own view is that the methodological foundations of the research are so defining that they need to be introduced in order for the overall thesis to be developed in each chapter. Opie (2004) takes this more a holistic view of methodology contrasting the instruments of research, be they quantitative or qualitative as being within the realm of research methods rather than methodology. For him 'methodological work is, therefore, philosophical, thinking, work' (Opie, 2004, p. 16). What this philosophical work might entail is developed by Dunne, Pryor and Yates .

We would argue that ontology, epistemology and human nature....are very much within methodology, since it involves the consideration of and reflection of research, including the orientation of the researcher towards the research and all that is implicated by that. (Dunne et al., 2005, p. 165)

This level of on-going engagement with the notion of methodology is a defining feature of my research. In my initial research proposal, I wanted to start from a cohesive methodological base but, over the course of the last five years, the continual reassessing of the methodological thinking has been a more reflexive process than I had initially conceived. There are many key Critical Theorists that

have influenced educational research (Murphy, 2013), particularly practitioner research, but two writers have been pivotal to me through an evolving dialogue over the course of my study. Jürgen Habermas and Michel Foucault are deemed to provide very different approaches to social research and indeed, until Foucault's death in 1984, were themselves engaged in a very public debate (Ashenden and Owen, 1999). Although it is easy to caricature the rationalist, neo-Marxist Habermas against the proto-anarchist, poststructuralist Foucault, they both resonate in my research. Their impact is an enduring feature through each phase from design and methods to data analysis and claims to knowledge. A distinctive feature of the research is to accommodate the positions ascribed to Habermas and Foucault.

The major methodological issue in my initial research design was the possible incompatibility of a Habermasian conception of 'communicative action' based on a sense of rationality with a Foucaudian conception of poststructural subjectivities. Unlike much of my research that tries to reconcile competing views, for example Media Studies 1.0 and 2.0 (in Chapter 2), these two theorists have different perspectives to offer the research. Habermas' faith in rationality allows his 'transcendental pragmatic claims' to develop theory that 'can generate more powerful, conceptual and moral insights' (Ashenden and Owen, 1999, p. 1). This is rather seductive for the teacher professional as it confers on rational communication the means for emancipatory change. Foucault offers my research a helpful self-reflexivity that tempers the claims of reason. The intellectual footprint of Foucault on cultural studies and media education is deep. From Stuart Hall's later work on ethnicity (Hall, 1996b, Hall, 1996c) to David Buckingham's guarded appropriation of disciplinary power (Buckingham, 2008a) and Sara Bragg on female subjectivities (Bragg, 2007) to Julian McDougall's doctoral thesis (2004), Foucault has provided a frame through which media power and student resistance is explored and critiqued to provide a richly complex view of media and classroom relations. I would hope that a Habermasian form of media studies informed by a Foucaudian questioning of micro relations strengthens claims to knowledge and hopefully provides a tenable methodological basis for my research. I may not be able to answer all the questions posed by the Foucaudian view but that does not

mean I should not ask them of my research. The walking of this epistemological tightrope throughout the research process is, thus, a distinctive feature of the thesis in relation to media education.²³

1.9.1 Habermas and Research Interests

Action research can be located within a Habermasian perspective that assumes the conditions for communicative action are achievable through rational discourse. With this come further assumptions about how the self is constituted: free thinking, autonomous. Habermas' theory of knowledge-constitutive interests (KCI) technical, practical, emancipatory, (see Table 1 below) offers a typology of different research interests.

Interest	Methodology	Characteristics
Technical	Scientific testing	Interested in 'instrumental' knowledge transfer characterized by laws, rules and prediction
Practical Interest	Hermeneutic	Interactionist; phenomenological; humanistic; ethnographic; existential; anthropological; naturalistic; narratives; qualitative.
Emancipatory Interest	Ideology critique	Political agenda, interrogation of power, transformative potential: people gaining control over their own lives; concern for social justice and freedom from oppression and from the suppression of generalizable interests; research to change society and to promote democracy.

Table 1: Outline of Habermas' knowledge-constitutive interests, adapted from Cohen et al., 2013, pp. 32-33

For Habermas, the three research interests that he identifies are not necessarily equal, as the aim of critical theory is to move beyond positivist 'technical' interests to social transformation and emancipation.

emancipation...can only be achieved by addressing all three human interests (in prediction and control, mutual understanding, and freedom from oppressive power relations) as and when issues concerning them arise in systems practice (Flood and Romm, 1996, p. 14)

²³ There have been attempts to reconcile these two thinkers to inform practice in other fields, for example, community development (Cameron and Gibson, 2005). This is explored further in Chapter 4.

These features match each interest respectively and, as Habermas is considered a philosopher interested in creating the conditions for a liberated social democracy, this seemed, initially, a sound methodological basis for my study. The fact that Habermas was linked to the Frankfurt School (but then refined his thinking in relation to material and cultural change) may make him seem less radical than some of his continental peers (e.g. Žižek, 1989 and , Baudrillard, 1995).

There is a strong pull for me towards a Habermasian perspective with its promise of emancipation. In using Participatory Action Research (PAR), McTaggart (1997) asserts the potential for education to emancipate. This is echoed by Kemmis:

Some believe that the notion of education for emancipation is utopian. I believe emphatically that it is not utopian to hope for education that emancipates students, teachers and societies from irrational forms of thinking, unproductive ways of work- in, unsatisfying forms of life for teachers or students or their families, or from unjust forms of social relations in schools or societies. (Kemmis, 2006, p. 463)

This choice of the word ‘irrational’ invites a sense in which rationality is celebrated for its ability to be the driver for emancipation. Although naturally attracted to the appeal of emancipation as a motivation for being a teacher and the seductive impulse to accept rationality as the logical means to contribute to a more ‘just’ world, my epistemological position is modified by a nagging sense that these ideologies are more complex and hence, I propose, a continual dialogue with positions that question such normative notions of emancipation, truth and rationality,

1.9.2 Foucault’s critique of essentialism

As a media education researcher and teacher, I embody a fractured sense of self made up of multiple identities and therefore not always convinced of a unitary notion of identity implied in Habermas and PAR. The influence of postcolonial perspectives (Hall, 1996b, Bhabha, 1994, Gilroy, 1993) in the literature review on ‘race’ (see Chapter 3) points toward a splintered conception of identity that is multiple, fluid and dynamic. The theoretical quandary is summed up well below:

It has been assumed that thinking of the self as political in the first sense (Habermas), as constituted by power, makes a politics of the self (Foucault) in the second sense impossible, because it reveals autonomy, agency and critique no more than illusions, power's clever ruses. This assumption motivates...(the) claim that Foucault's late work on the practice of the self is contradictory...(and) that a Foucauldian account of subjectification is incompatible with autonomy understood as critical reflexivity, the capacity to take up a critical perspective on the norms, practices and institutions that structure our lives. (Allen, 2008, p. 2)

Foucault is interested in the construction of human subjectivities. He rejects essentialist identities including racial categories. Human subjectivities, rather than a unitary sense of identity, are discursively formed and are profoundly historical. Discourses, which come together into a systemised form, are termed 'regimes of truth' (Foucault, 1977). These regimes of truth can become common sense modes of thought. For Foucault, knowledge and power are intertwined through an objectifying of the natural and social world. In 1980, Foucault toured US universities with a series of lectures describing a history of the Hermeneutics of the Self (Foucault, 1993). One was entitled Subjectivity and Truth and starts with a case note from a French psychiatrist. I quote from this at length as the nagging tension between Habermas and Foucault's positions have been an on-going problematic in my research and was resolved through my own reading of Foucault's apocryphal tale.

a French psychiatrist, Leuret, tells of the manner in which he has treated one of his patients-treated and, as you can imagine, of course, cured. One morning Dr. Leuret takes Mr. A., his patient, into a shower room. He makes him recount in detail his delirium.

"Well, all that," says the doctor, "is nothing but madness. Promise me not to believe in it anymore."

The patient hesitates, then promises.

"That's not enough," replies the doctor. "You have already made similar promises, and you haven't kept them. "And the doctor turns on a cold shower above the patient's head.

"Yes, yes! I am mad!" the patient cries. The shower is turned off, and the interrogation is resumed. "Yes, I recognize that I am mad, "the patient repeats, adding, "I recognize,

because you are forcing me to do so." Another shower. Another confession. The interrogation is taken up again. "I assure you, however, "says the patient, "that I have heard voices and

seen enemies around me. "Another shower. "Well," says Mr. A., the patient, "I admit it. I am mad; all that was madness.

To make someone suffering from mental illness recognize that he is mad is a very ancient procedure. Everybody in the old medicine, before the middle of the nineteenth century, everybody was convinced of the incompatibility between madness and recognition of madness. And in the works, for instance, of the seventeenth and of the eighteenth centuries, one finds many examples of what one might call truth-therapies. The mad would be cured if one managed to show them that their delirium is without any relation to reality.

But, as you see, the technique used by Leuret is altogether different. He is not trying to persuade his patient that his ideas are false or unreasonable. What happens in the head of Mr. A. is a matter of indifference for the doctor. Leuret wishes to obtain a precise act: the explicit affirmation, "I am mad." It is easy to recognize here the transposition within psychiatric therapy of procedures which have been used for a long time in judicial and religious institutions. To declare aloud and intelligibly the truth about oneself -I mean, to confess-has in the Western world been considered for a long time either as a condition for redemption for one's sins or as an essential item in the condemnation of the guilty. (Foucault, 1993, pp. 200-201).

Foucault uses the example of the treatment of mental illness above to illuminate the ways in which power, punishment and truth operate. The terms 'treatment' and 'cure' resonate with my research in a rather curious way. They recast the goal of creating a more tolerant attitude towards immigration and immigrants in my students in terms in which the 'liberal' teacher operates like the psychiatrist, Leuret. One could equate 'treatment' for 'pedagogic strategies' to question/change student attitudes and 'cure' to the efficacy of effecting attitudinal change. For the psychiatrist, the goal is for the patient to accept that they are mad; for the liberal teacher the goal is for (white) students to accept that they are racist. There is another deeper level at which teacher power is articulated. In the same way a 'patient' might accept the label of being mad but do so to avoid punishment, the student might accept that they are racist/intolerant to immigrants to please the teacher – their 'true' indifference an irrelevance to the teacher given their public contrition. It might not really have effected any kind of cognitive or attitudinal change for the student but as they are saying/writing the 'right' thing, the teacher will accept their utterance as being evidence of change. In 'truth therapies', the mere self-awareness of the patient's own illness is deemed a successful treatment and in some emancipatory pedagogies some kind of public acclamation is evidence enough of attitudinal change.

There are, however, limits to the value of this kind of post-structural reflexivity for my research. It is maybe naïve of me to reject such a powerful influence on contemporary social theory from a second hand vignette used by Foucault above. If my aim as a teacher was to use media studies to get my students to publicly proclaim their own racist sentiments and seek absolution from me as a teacher, I could use this analogy as a powerful frame to explore aspects of classroom practice noting a teacher's abuse of power for a pyrrhic victory over indifferent students. Indeed, there are points in the data where I, as the teacher, am attempting to get students to disclose their less than liberal sentiments towards immigration. Ultimately, this kind of public 'outing' is too shallow and is not the outcome I am trying to engender in my media students through their study of media, immigration and Britishness. There are models of media education where this demystifying process is evidenced by students 'outing' their latent, but now exposed, racism, sexism, homophobia and all other social conscience crimes. In contrast, I am trying to foster a deeper level of student self-reflexivity beyond public pronouncements in verbal utterances and written work using discussion and debate to reflect on attitudes but might not even end with an attitudinal shift. My default position is not to view my students as deficient/intolerant – and if they are they are no more so than me.

1.9.3 Ladson- Billings and Critical Race Theory

My theoretical position is highly influenced by Critical Race Theory (CRT) as it explores the space between lived and idealised identities as they relate to 'race'. The assortment of theoretical views that are predicated on a normative notion of 'race' range from the biological to the socio-political (Omi, 1994). In the scientifically 'objective' sense, races exist as a 'real' independent variable. The constructivist version of race may accept the fallacy of any genotype roots but can understand human history through the use of phenotype markers (e.g. skin tone, hair texture, eye colour) to define social groups (Lewontin, 1992). 'Race' has been comprehensively critiqued from a range of academic positions from evolutionary biology to postcolonialism. UNESCO first published a statement in 1950 refuting the biological basis of race and followed it with a more definite scientific position in 1969 (UNESCO, 1969) while Said's *Orientalism* is a foundational text on

postcolonialism (Said, 1978). However, there is an enduring legacy of the term 'race' that, I would argue, means it is still a useful category for a viable social theory/pedagogy to build from. From now on, I will not use the inverted commas to identify race as is often the case in postcolonial accounts of race. This may be a moot point from a postcolonial perspective but my research is indebted to the work of Stuart Hall who himself moved from a Gramscian inflected conception of race as a defining feature of 1970s and 1980s Britain (Hall, 1980b) to the 'death of the essential black subject' (Hall, 1996b). These were vanguardist positions, the first aligned to a broadly hegemonic notion of how racialised power operates, the second aligned to a more postmodern condition to proclaim a future where identity was not simply and narrowly defined by one's race.

I would argue that the reliance, even at the lexical level, on essential categories reveals the importance of racialised identities. At the 'lived level', black/'the other' and white identities are asserted all the time, particularly in relation to narratives (and counter-narratives) of immigration. CRT expresses the paradox at the heart of all forms of 'race' education: the will to fight for a non-racialised future but mired in a contemporary world in which race still matters.

Our notions of race (and its use) are so complex that even when it fails to "make sense" we continue to employ and deploy it. I want to argue that our conceptions of race, even in a postmodern and/or postcolonial world, are more embedded and fixed than in a previous age. (Ladson-Billings, 2004, p. 51)

The wider critique of the epistemological foundations of homogenous identity is explored in Critical Multiculturalism (CM). It assumes the fractured identity of contemporary life, seeks to develop cross-cultural understanding but also foster a critical awareness of the structural forms of racist discourse. It is in the lived experience where such markers can feel tangible and indeed important. Therefore, there is a requirement to build pedagogies that are suitably attuned to the students that we teach and the complex ways in which they relate to the media and to racialised identities. The critical multiculturalists are able to negotiate this and

point to a reconciliation that my research wants to investigate in the teaching/learning of the unit on 'Media and Collective Identity'.

A critical multicultural approach can thus foreground sociological understandings of identity – the multiple, complex strands and influences that make up who we are – alongside a critical analysis of the structural inequalities that still impact differentially on so many minority groups – in other words that such groups face or experience. (May, 2009, p. 42)

My research attempts to assert the plural nature in the identity formation of those being taught by modelling this in the teacher's own sense of self(ves). It is an unhelpful myth for white students to feel as though they are whole while relegating the multiple and the fractured to 'the other'. My research contends that we are all the product of multiple identity affiliations but that this must be aligned to an awareness of the ways in which narratives of nation and immigration inscribe unhelpful racialised discourses.

Although I have chosen the teaching of immigration to focus the study, this is contextualized within a wider inquiry into the teaching of media in the social media age. The next chapter explores the teaching of media more directly.

2.0 Media Education

The first section of this literature review of teaching media explores the history of media study in the UK. Although it is possible to identify distinct historical phases²⁴, this section is bounded by a common definition of ‘the mass media’ that is located within the broadcast media: television, film and press. The second section re-examines these concepts in the light of a changing contemporary media scape. I propose that the strong conceptual framework of media studies (MEA, 2015) is borne out of its history but that these concepts should be re-examined in relation to the media ecologies and pedagogies initiated by technological change. The third section of the review interrogates these concepts and relates them to a broader history of media study. More importantly, it explores the continuing relevance of the concepts for a more politically defined version of the subject at school level. The fourth section updates the role of media studies by assessing the critical theoretical responses and radical pedagogical approaches initiated by the shift from analogue to digital media in the contemporary age. Framing this section involves a reconceptualisation of what the ‘political economy of culture’ might mean in the post-broadcast media (Mosco, 1996). A productive dialogue with some of the more contemporary currents in media education will be explored: the Media Studies 2.0 critique of the subject, the challenge of ‘participatory culture’ and the ‘media literacy’ initiative of the 2000s.

The technological changes in the last 30 years have posited a dual challenge to traditional pedagogies for teaching about media. Firstly, the actual subject matter has been threatened as the broadcast media: television, press, cinema have been joined by modern forms of digital mass communication: social media, mobile applications and video gaming (Livingstone et al., 2014). Secondly, the modern classroom has been fundamentally altered with the application of ICT in the delivery of all subjects not just media studies: blogging, video creation, collaborative social media, Virtual Learning Environments (VLE), Smartboards and tablet computers are just some examples of forms of media communication that

²⁴ All histories are constructions as constituted by contextual power/knowledge discourses (Foucault, 1972). There are dominant versions of media education history that I am willing to accept for the purposes of word length that are found in some key media education texts: Buckingham, 2003, Scarratt and Davison, 2013.

have become standard features of the learning experience of pupils (Selwyn, 2011, Beetham and Sharpe, 2007).

With the various threats to the subject, this research still contends that there is considerable value in pre-web versions of media studies. The conceptual approach to understanding the media is grounded in an overtly political notion of the value of school based media study. This conceptual framework is a distinguishing, and still defining, feature of media studies in the UK and contrasts with the study of English where *content* (e.g. Shakespeare, Romanticism and the Victorian novel) has been as important as *skills* based competences of reading, writing, speaking and listening (Marshall, 2000). The focus on concepts, as opposed to content or skills, has meant that media (and film) studies has been nimble enough to respond to evolving textual preferences from teachers and students (Alvarado, 1987; McDougall and Potamitis, 2010; Nelmes, 2007). New technologies and social media pose a challenge to the traditional teaching of media but even here, as Matthau (2016) asserts, the study of film is enhanced to explore how films are produced (e.g. cheaper hardware and software), distributed (e.g. via social media), consumed (e.g. on mobile devices) and regulated (e.g. increasing irrelevance of national censors). These, broadly, institutional and audience issues will then feed into the actual film form choices (narrative, cinematography, editing) and representations offered (e.g. gender, age, class, region, sexuality and ethnicity).

The concepts' rootedness in a political sense of media and classroom relations means there is enduring value in a form of media studies that is able to negotiate the complex relations between producers, text and audiences as well as schools, teachers and students.

2.1 Four Phases of (Broadcast) Media Study in the UK

The contention of this research is that media education is in its fifth incarnation, characterised by the shift to digital media, but it is important to understand the historical legacy of previous approaches to contemporary practice. From its inception in the 1930s, the study of the mass media has consistently provided

educationalists, policy makers, media practitioners and teachers a contested space with which to debate contemporary issues relating to popular culture and education (McDougall et al., 2014). There have been many critical junctures in which developments have refocused the agenda of what exactly is the purpose and practice of formal media study (Bolas, 2009). Although such a task of identifying some of these points might be deemed subjective, there are accepted narratives (Buckingham, 2003, Scarratt and Davison, 2012, Masterman, 1985) of the history of pre-web media education that have isolated particularly crucial points and periods in the development of the subject area. The extent to which this orthodox history has come to define what might be called a 'traditional' version of media studies that Media Studies 2.0 has been able to contrast itself with is thus noted. I have further identified 4 stages of pre-web (or analogue) media study; each has its own ideologically driven agenda within which aesthetic and political judgments have been made about the relative worth of texts (be they high or popular culture texts). In terms of pedagogy, each is predicated on a role for the teacher and an implied judgment about the effect of media study on the pupil. Crucially, each stage relies on assumptions about the relations between media producers, text and audiences. They are summarised below.

Pedagogic Function	Academic Sources (education)	Government Reports
Inoculation	E.g. Culture and Environment, (Leavis and Thompson, 1933)	Spens Report 1938
Discrimination	E.g. The Popular Arts, (Hall, 1964)	Newsom Report 1963
Demystification	E.g. Screen Education Editorial, (Alvarado and Collins, 1974)	Bullock Report 1975
Celebration	E.g. Cultural Studies Goes to School, (Buckingham and Sefton-Green, 1994)	Cox Report 1989

Table 2: Four Phases of Media Study in Britain

This rather 'neat' narrative may obscure the heated debates within each period and the heterogeneity of perspectives at any one time. It is also worth noting again that any history is but one of many possible narratives (Foucault, 1972). However with hindsight, it is possible to discern some main trends in different historical periods. Each phase offers a broadly consistent theoretical position in relation to perceived media influence and pedagogic function for the study of the mass media. That said there is a cumulative effect of the weight of history so that subsequent periods carry the imprint of what has gone before. In my view, this is a strength of the subject and points to the way in which the 'new' of the present can potentially be assimilated into what has gone before. Ethnographic style analyses of media learning in the 1990s (Buckingham, 1990) identified the contested nature of media education practice and it would be too simplistic to assert that each of the phases identified is sealed from each other. What follows is an attempt to define some of the main features of post-war media study

2.1.1 Inoculation

The 'Producer Led' approach encompasses a range of political views from F.R. Leavis (1930) to Richard Hoggart (1957) but all are united in their view of the corrosive effects of the media on the 'masses' and in particular children/youth (See summary in Storey, 2012). This model, therefore, limits the field of study in schools to that of protecting and insulating the young. This paternal view originally expounded by Leavis (Leavis and Thompson, 1933) defended the positive qualities of literature against the negative impact of the mass media. Historically it can be linked to the assumption that the author/producer is the arbiter of meaning and this is underpinned by the notion of a communications process that goes from producer to receiver through the text. The receiver of media texts is thus an unknowing dupe in their own (political, economic or aesthetic) subordination. The 1950s witnessed the rise of youth subcultures and the related problems of rebellion and 'delinquency'. Early sociological studies on the rise of the teenager blame the media (through music and film) as a primary influence in the creation of the 'deviant' teenager (Abrams, 1959).

The legacy of F.R. Leavis on English teaching has been profound (Peim, 2000) but he was also the first critic to write of the role of education in the age of the mass

media. Leavis was a cultural elitist who saw the rise of the media as a corrupting influence on a society. This perspective is still popular now and garners support from politicians and educationalists from left and right²⁵. In many ways, it was Leavis' approach to media teaching that defined many post war models of media education (Buckingham, 2003). Leavis was a cultural conservative and, in the very influential *Mass Civilisation and Minority Culture* (Leavis, 1930) and *Culture And Environment*, written with Denys Thompson (Leavis and Thompson, 1933) media texts are vilified for their aesthetic homogeneity and inferiority. For Cartmell and Whelehan, 'both books teach (or warn against) the menace of popularisation' (Cartmell and Whelehan, p. 157). Leavis is critiqued by Hall (1964) for his hostility towards the media but he was not alone in identifying the negative effects of the mass media. In Germany the Frankfurt School of cultural critics (Adorno, 2001, Adorno and Horkheimer, 1972, Lowenthal, 1949) were defining a brand of cultural elitism from a Marxist perspective. Although for differing political and cultural ends, both right and left critics in the 1930s and 1940s used the rise of the media as a scapegoat. For Leavis, its rise meant the supplanting of 'mass culture' in place of the 'organic community'. For the Frankfurt School, the media was a factor forestalling of socialist revolution and provided a ready explanation for the success of the Nazi Party. Adorno, Horkheimer and Marcuse criticised the mass media on ideological grounds for the way in which it commodified and reified aesthetically worthless texts produced on the same corporate economies of scale as mass produced goods while ideologically seducing the German population towards Nazism.

Films, radio and magazines make up a system which is uniform as a whole and in every part. Even the aesthetic activities of political opposites are one in their enthusiastic obedience to the rhythm of the iron system. (Adorno and Horkheimer, 1997 (1972), p. 120)

The media were a 'culture industry' (Adorno and Horkheimer, 1972) that diverted the masses from the reality of their economic servitude and appeased their natural sense of social justice. Thus, there are many cultural and media studies academics

²⁵ Contemporary hyperbole from the left <https://www.theguardian.com/commentisfree/2015/sep/16/social-media-mental-health-teenagers-government-pshe-lessons> and right: <http://www.dailymail.co.uk/news/article-3501414/Social-media-obsessed-teenagers-frightened-real-life-won-t-answer-door.html>

who are keen to reclaim the Frankfurt School as still being prescient in understanding the conditions of late capitalism:

The dramatic developments in the culture industries in recent years toward merger and consolidation represent the possibilities of increased control of information and entertainment by ever fewer superconglomerates. (Kellner, 2002, p.40)

Leavis and the Frankfurt School focused on a form of macro critique that did not require the kinds of textual analysis that they both afforded high culture texts, for example literature for Leavis (1960) and classical music for Adorno (1973). With these frames of reference, media texts could not be appreciated for their cultural uses by consumers but merely for their aesthetic inferiority. Thus high culture texts could be invoked for their redemptive (Leavis) or revolutionary (Frankfurt School) content compared to the listlessness of media output.

Leavis and Thompson defined the role of education as an agent in the cultural fight against the media. *Culture and Environment* (Leavis and Thompson, 1933) is a book aimed at teachers who are instructed to introduce media texts into the classroom to inoculate the pupil from its pernicious influence.

We cannot, as we might in a healthy state of culture, leave the citizen to be formed unconsciously by his (sic) environment; if anything like a worthy idea of satisfactory living is to be saved, he must be trained to discriminate and resist. (Leavis and Thompson, 1933. p5)

It is implied that education should not reflect working class or youth cultural experiences but raise students to a higher level of cultural competence. Unfortunately the question of *whose* culture was being validated is effaced around the general positive qualities of literature. Leavis argues that in the modern age, society faces a crisis and education is a bulwark against a tide of mass culture. Leavis' form of education is, therefore, a dynamic instrument in the vanguard of saving the 'organic community'.

Those who in school are offered (perhaps) the beginnings of taste are exposed, out of school, to the competing exploitation of the cheapest emotional responses; films, newspapers, publicity in all its forms, commercially catered fiction - all offer satisfaction at the lowest level, and

inculcate the choosing of the most immediate pleasures, got with the least effort. (Leavis and Thompson, 1933, p3)

The 'perhaps' is indicative of the suspicion Leavis has for teachers in general, in my view. Government education policy in this period was also engaged with immunising children from the pervading influence of the media. The Spens Report on secondary education of 1938 chimes with the language of Leavis to present its own hostility toward the media.

the cinema and the public press subtly corrupting the taste and habit of the rising generation. (Spens, 1938, p3)

Followers of the Leavisite ideal brought media texts into the classroom in order to dismiss them for their lack of aesthetic worth. Literature was to be the only solace in a shallow materialistic world - and even that was defined in narrow terms (Leavis, 1960). The 1959 Crowther Report on fifteen to eighteen education was no less scathing. It called upon teachers to join in the struggle against media influence.

There is also ... a duty on those charged with the responsibility for education to see that teenagers, who are at the most insecure and suggestive stage of their lives are not suddenly exposed to the full force of the mass media, without some assistance. (Crowther, 1959. Vol 1: Para 66)

Implicitly embedded in this approach is a paternal notion of education as protecting pupils from 'mass' culture. It might be easy to see from the postmodern vantage point of 2016, the antiquated views of Leavis and Adorno as being a product of their time. However, there are many politicians and educationalists across the political spectrum who advocate the view that children need to be protected from the media, notably social media and video games. From consumerism and racism to anti-intellectualism and aesthetics, a monolithic media is chastised for its corrosive effects on young people. According to Buckingham:

it reflects a longstanding suspicion of media and popular culture that might be seen as characteristic of modern educational systems...Such an approach is implicitly premised on a notion of the media as enormously powerful (and almost entirely) negative influence, and of children as particularly vulnerable to manipulation (Buckingham, 2003, p. 10)

2.1.2 Discrimination

The late fifties and early sixties were a crucial time for media study in England and Wales (Couldry, 2000). British Cultural Studies was nurtured at Cambridge (Williams, 1958, Williams, 1961, Thompson, 1965) but found a home in the Centre For Contemporary Cultural Studies (CCCS) at the University of Birmingham in the early 1960s under the lead of Richard Hoggart (1957). The CCCS would become a hothouse for serious research into media, politics and identity (Turner, 2003). Its early architects, Hoggart, and later Stuart Hall led the CCCS, came from a broadly Marxist perspective but critical of totalitarian communist states. For the CCCS 'culture' was broad and was defined in an anthropological sense. No real value judgment could be made of 'culture' as it was an enveloping context within which political power was lived out in a range of complex ways. A Gramscian form of Marxism guided the CCCS in the 1970s tempering the 'mass culture' thesis of the Frankfurt School to a more nuanced analysis that would come to be centred around the concept of 'hegemony' (Hall, 1980a). Rather than hold on to a deterministic vision of economics as portrayed in classical Marxist thought, Gramsci's appropriation of the concept of hegemony developed a more dialectical set of relationships between social classes (and by extension ages and ethnicities) that would explain socio-economic relations and the function of superstructural institutions.

What interests Gramsci is how the existing ideologies - the 'common sense' of the fundamental classes - which are themselves the complex result of previous moments and resolutions in the ideological class struggle, can be so actively worked upon so as to transform them into the basis of a more conscious struggle, and form of intervention in the historical process. (Hall, 1980b, p. 8)

Williams goes even further in rejecting a deterministic Marxist view of power in capitalist societies being exercised by one dominant class over another.

A lived hegemony is always a process. It is not, except analytically, a system or a structure. It is a realised complex of experiences, relationships and activities, with specific and changing pressures and limits. In practice, that is, hegemony can never be singular. Its internal structures are highly complex, as can readily be seen in any concrete analysis. Moreover (and this is crucial, reminding us of the necessary thrust of the concept), it does not just passively exist as a form of dominance. It has continually to be renewed, recreated, defended, and modified. It is also continually resisted,

limited, altered, challenged by pressures not at all its own. (Williams, 1977, p. 112)

For Leavis 'culture' was a repository of high culture works and knowledge. The Frankfurt School added to this definition a display of revolutionary intent. For Adorno, jazz and rock 'n' roll were forms of music that were degenerate and derivative certainly not worthy of serious study (Adorno, 1973). Where the Frankfurt School found solace in the high end of European modernism (Beckett, Kafka and Schoenberg), the CCCS re-discovered Gramsci. There was a populism in Gramsci that was missing from the Frankfurt School. Gramsci's theory of 'hegemony' allowed the CCCS to explore all areas of culture (across a range of theoretical fields: sociology, English, media studies and approaches: feminism, post-colonialism, neo-Marxism).

It is unsurprising that the CCCS version of Cultural Studies has been termed 'left-Leavism' (Hall, 1980a). Although there was an attempt to reject the cultural superiority of Leavis and the mandarin paternalism of the Frankfurt School, it did not fundamentally critique the high versus low culture argument but merely developed it. High culture texts were still lauded but a more pragmatic view was taken of 'mass culture' texts. For example in terms of music, the classical tradition is not critiqued but certain popular forms are celebrated for their aesthetic merit. There was an attempt to redefine judgment in terms of 'moral values' rather than 'aesthetic values'. Cleavages are constructed within mass culture not between high culture and mass culture. The first intervention into classroom media study from this perspective was Stuart Hall and Paddy Whannel's *Popular Arts* (Hall, 1964). This book works within the CCCS's brand of Cultural Studies. It is less hostile to the media in general and accepts the reality of young people's consumption of media texts.

in terms of actual quality...the struggle between what is good and worthwhile and what is shoddy and debased is not a struggle against modern forms of communication, but a conflict within these media. (Hall, 1964, p. 15)

Its publication came within the context of a rear guard action by Denys Thompson (Leavis' collaborator). In 1960 a resolution was passed at the NUT Annual Conference declaring it the job of teachers and parents to counteract the

‘debasement of standards’ arising from media influence. The passing of this resolution led to an NUT Special Conference: *Popular Culture And Personal Responsibility*. Denys Thompson edited the outcome of this conference (Thompson, 1964).

The individual must learn to discriminate if he is to grapple with the approaches of the mass media...The aim is to provide children with standards against which the offerings of the mass media will appear cut down to size. (Thompson, 1964, p. 20)

Hall and Whannel’s distinction *within* mass culture products proposed a form of media study based on ‘appreciation’ (Bolas, 2009). In the same way that Leavis devised systems of literary appreciation based upon a constructed rationale for judgment, Hall and Whannel were moving to a similar system for media texts. It is crucial to note that this imposed distinction between mass culture texts would not change students’ attitudes towards the media they would consume. Forms which were popular with young people (particularly working class children) such as comics, television sitcoms and rock music would still only be introduced to the classroom as inferior texts in comparison to the broadsheets, the Home programme and jazz music. The generational and experiential gap (Murdock and Phelps, 1973) between teachers and students was still vast. In terms of pedagogy, what is implied is teacher led where children’s media/cultural knowledge would not be legitimised in the teaching and learning activities.

The Newsom Report of 1963 into school under-achievement used similar language to that of Hall, Whannel and Thompson. It validated for the first time media study as being positive but restricted the remit of formal media study to the point of superseding one type of ‘appreciation’ for another.

Here we should wish to add a strong claim for the study of film and television in their own right, as powerful forces in our culture...We need to train children to look critically and discriminate between what is good and bad in what they see. They must learn to realise that many makers of film and of television programmes present false or distorted views of people, relationships, and experience in general, besides producing much trivial and worthless stuff made according to stock patterns. (Newsom, 1963, paras 474 and 475)

The post-war period up until the 1960s saw media study restricted to a consensus of strange bed-fellows. For all their rhetoric, the intervention of Hall and Whannel in the *Popular Arts* (1964), had done little to alter the Leavisite limits for media study in schools. Paradoxically, Leavism created an educational space for the study of popular culture (Leavis, 1930, Leavis and Thompson, 1933) but as it was part of an older 'culture and civilisation tradition' (Arnold, 1981/1869) its attitude towards popular culture 'actively impeded its development as an area of study' (Bennett, 1982, p.6).

2.1.3. Demystification

The Demystification approach is a more 'Text Based' model that shifted the focus somewhat from the 'producer' to the 'text' itself. The distinction between 'Producer Led', 'Text Based' and 'Audience Oriented' versions of media education is a development of literary critical approaches (see Selden, 1997). This structural enquiry examined how media texts communicate by the process of deconstructing the text itself (Culler, 1983) to reveal the ideological messages encoded by the producer. In this model, the text becomes essentially closed with the reader generally deemed to be passive to the ideological power of the media. This approach to media study was characterised by the power of the text and, by implication, stressed the importance of the encoding process. One can see a development of Left-Leavism with a strongly anti-media bias. The purpose of learning about the media was to see how it wielded ideological control.

The post 1968 influence from France (Barthes, 1972, 1974, 1976; Metz, 1982; Lacan, 1974; Althusser, 1971), began to impinge on British higher education in the late 1960s and early 1970s. However, the CCCS had been an early advocate of what came to be called Critical Theory when they invited Barthes to write an occasional paper in 1966 on the structural properties of narrative (Barthes, 1966).

In 1950 Stanley Reed became the first BFI Film Appreciation Officer and forged a formal link between that institution and schools. The approach of teaching about film of the 1950s and 1960s has only recently been systemically surveyed (Bolas, 2009) but there was no coherent pedagogical approach that teachers used. Teachers who had a private interest in film would introduce the work of the classic

auteurs into the classroom. This would be a rare positive overture to media texts in the secondary classroom context (Bolas, 2009). Other popular media texts, following in the tradition of Leavis and Hall/Whannel, would be introduced to illustrate their innate superficiality. By the late 1960s those interested in popular culture were demanding of a 'theory' of film that would give an intellectual stamp of approval to the field to bring about a sense of legitimacy. The role of Barthes et al was to infuse this very systematic discourse into higher education. Film was taken seriously and theorised using the tools from different and emerging fields: semiotics, psychoanalysis, and structuralism. These guiding principles would be very useful for the school teacher who would need more than the specialist film journals: *Screen, Sequence and Sight and Sound*. Whannel (1969), who became the first Head of Education at the BFI, presented the case for such an academic body of literature in an early edition of *Screen*.

This defensive feeling from media teachers in need of a 'properly' constituted tradition has renewed relevance in the contemporary age as the theories of new media are reified into coherent system of thought to inform media teaching and learning in schools. Governmental policy towards the media was softening as television was recognised as an increasingly important leisure activity. With the growing domestication of television came a less hostile governmental response - the 1974 Bullock Report on the teaching of English gave sanction for:

the study of the media in their own right . . . Although there is unquestioned value in developing a critical approach to television, as to listening and reading, we would place the emphasis on extending and deepening the pupil's appreciation. (Bullock, 1975, Part 7 para. 22.14.)

The 1970s saw a regeneration of attitudes towards media teaching outside of government institutions. Screen Education, SEFT's educational publication, became the focus for media education debate. Its inception in 1972 created a movement around the meeting of left wing political thought, continental Critical Theory and radical emancipatory pedagogies.

The mass communications systems . . . are principle agencies whereby controlling information is disseminated and their practices - the

information they do and do not propagate - go to determine the activities, direction and the self image of society. (Alvarado and Collins, 1974)

Fuelled by Althusser's re-reading of Marx, the mass media were viewed with renewed hostility. In order to combat the Ideological State Apparatus (ISA) (Althusser, 1971), of which the institutions of education and media were seen to be part, media education would aim to demystify how texts implant dominant ideological messages within popular media forms using the structuralist tools of semiotics (Barthes, 1972, Eco, 1976) and deconstruction (Culler, 1983).

From this political perspective, curricular objectives could be defined quite tightly with the specific analytic tools to do the job. To give one example, a model 'demystification' approach would be to deconstruct popular media texts for their underlying ideological messages. Hence, at a basic level, students would be taught to deconstruct texts in order to uncover the hidden messages and meaning in texts as they related to class or gender (or any number of other social 'crimes'). There were those, even at the time (see Williamson, 1981), who were suspicious of this crude assumption, i.e. that just telling students that the media were duping them would lead to their attitudinal change towards the popular media.

In the 1970s and 1980s the demystifying perspective held its own hegemonic power over media education. A link between power, media and audience/student was firmly rooted in the subject and the emancipatory potential of the subject to question existing social relations was clearly forged in this period (Alvarado, 1987). The election of Margaret Thatcher and a sharp turn to the political right solidified the demystifying perspective as politics and education mirrored the mediation of political events (e.g. Falklands War²⁶, Murdoch, Battle of Orgreave²⁷,

²⁶ The Falkland Islands are in the south Atlantic and were colonised by the British in 1833. In 1982, Argentina invaded the and took control initiating a war with Britain that cemented Mrs Thatcher's credentials as a populist and a nationalist when the islands were liberated in June 1982. Its sovereignty remains contested between Britain and Argentina to this day.

²⁷ The Battle of Orgreave took place during the Miners Strike of 1984-5. It involved a confrontation between police and striking miners that is considered to have led to the mistreatment of miners and numerous calls for a public inquiry.

Brighton bombing²⁸). The conditions were created for media education/studies to position itself in the vanguardist fight against the Conservatives and all that they stood for. Media Studies became synonymous with activism. Its allies were also those who openly stood up to Tory rule: Red Wedge activists²⁹, Greenham Common dissenters³⁰, Poll Tax rioters³¹, Section 28 demonstrators³², Irish Republicans³³. This list is not an exhaustive list but, in my opinion, it ran the risk of ignoring the cultural lives of the pupils it said it was trying to empower. Looking at the contents from a very important but earnest debate in a special edition of *Screen* from September 1986, the stereotype of the media teacher as somewhere between a Guardian reading liberal and the Socialist Worker activist seemed to be more than just a Daily Mail caricature. Articles on representation, anti-racism, political struggle, independent media, together with a fascinatingly barbed exchange between Masterman and Buckingham on 'demystification' provides a crucial document on the position of media education vis-à-vis the Conservative government in the mid 1980s³⁴.

There is a real tension at the heart of this liberal project. It can idealise childhood (Craft, 2012), it often has a rather romanticised view of the working classes (Willis, 1977) and it over emphasises the power of agency for pupils and teachers in a simplistic notion of empowerment (Luke and Gore, 1992). Further to this, Lusted warns in relation to the sometimes-lofty aims of media education pedagogy:

²⁸ The Irish Republican Army (IRA) bombed the Grand Hotel in Brighton with the intention of assassinating Margaret Thatcher and cabinet colleagues. She escaped but 5 people were killed including MP Sir Anthony Berry.

²⁹ Red Wedge was left-wing political movement formed in 1985 by musicians Billy Bragg and Paul Weller.

³⁰ Greenham Common was the home to a US AirBase. In 1982 the UK government gave its permission to base nuclear Cruise missiles at the base. The Greenham Common Women's Peace Camp was set up to protest against it and remained in place until 1990.

³¹ The Poll Tax or 'Community Charge' was an unpopular form of taxation brought in by Mrs Thatcher's government in 1989. It led to an infamous series of public protests culminating in a riot in March 1990 in London. The tax was replaced by a Council Tax and coincided in a change in leadership in the Conservative Party from Margaret Thatcher to John Major.

³² Section 28 or Clause 28 was part of the Local Government Act of 1988 that prohibited the promotion of homosexuality in schools and other local authority areas. It was another controversial Conservative Party policy and was repealed in 1990.

³³ There were many on the political left who were sympathetic to the cause, if not the tactics, to forge a united Ireland. For some, like Ken Livingstone, there was a genuine anti-colonial component in the United Ireland cause but he was clear on rejecting the IRA's violent strategy.

³⁴ The journal *Screen* provided a forum for such debates in the 1980s but see Issue 27 from 1986 for entire edition devoted debates about media pedagogy.

Simply teaching about the cinema or television or, for that matter Marxism or psychoanalysis is no guarantee of a progressive educational or cultural intervention. (Lusted, 1986, p. 7)

However, it is in this space that I want to negotiate a theoretical position rather than simply reject an overtly political project for an 'apolitical' neo-liberal position in which agency is reduced to a discursive practice. As someone who grew up in the 1980s in inner city London, the 'worthiness' of trying to emancipate the disenfranchised is to be lauded but there was a naivety in assuming that simply teaching 'media' would effect structural change in my view. The reality of young people's complex relationships with the media could not be made to fit within what was, to all intents and purposes, a false consciousness thesis (Lukács, 1971). The next phase of media education would reject this idealised view of media and classroom relations and would revel in its inherent complexity and contradictions. In the same way it is problematic to advise a parent whether to allow their child to play video games, this next perspective was less dogmatic about media effects and therefore less prescriptive about what and how to teach media.

2.1.4 Celebration

A 'Reader/Audience Oriented' approach emerged in the late 1980s and developed in the 1990s (See Buckingham, 2003) that assigned the receiver (in both individualised and collective senses) as a crucial producer of meaning. The distinction was finally broken down between High Art and popular culture with all texts defined as cultural products be they a Mozart symphony, an advert for Benetton or a pop video by Prince. The focus shifted from what the media do to young people to what young people do with the media. Where formerly young people's 'deviant' behaviour was seen as the malign manifestation of media subservience, it was now seen, as a potential symbol of youth resistance: 'Anti social' and 'rebellious behaviour' was rebranded as 'symbolic creativity' (Willis, 1990). New models of teaching about the media were more influenced by this Cultural Studies perspective that asserted students' role in producing meaning from media texts. It focused on young people's use of media products and the forms of pleasures they invoked.

Reader oriented theories were developed in literary studies (e.g. Iser, 1978, Radway, 1991) and then taken up by many within Cultural Studies as they offered a far more complex assessment of the relationship between texts and audiences – and indeed producers. Rather than textual determinism, texts were deemed more open. Umberto Eco was a semiologist of some standing but he was an early critic of the position that assumed meaning was fixed in creation.

Sometimes there is confusion and the code of the creator of a programme is not the code of the members of the audience. In such cases there is bad communication. (Eco, 1979, p. 132)

Eco cemented what those working within the cultural studies tradition had also identified, that of the polysemic nature of media texts. Morely and Brunsden's research (Morley, 1980) into the Nationwide³⁵ audience had demonstrated the ways in which demographic factors, particularly social class, impacted on how news reports were 'read'. The same would be true, by extension, of age and gender variables. Qualitative research into the media audience throughout the 1980s and 1990s would find the complexity of 'reading' positions inflected by demographic and psychographic variables. Lull's (1990) research into family viewing, Willis' (1990) ethnographies of youth and Ang's (1995) investigation into the audience for Dallas³⁶ all subordinated the sterile cultural value debate of media texts to their material and symbolic use by 'real' audience members. Rather than judge the importance of media texts through textual analysis, small-scale qualitative research unlocked the ways in which media texts were understood, used and appropriated by media audiences. With this insight, notions of agency, which had hitherto been located with media producers and institutions, could now be reoriented towards media audiences. This did not mean that audiences were now free of media influence but that the relations were now more equally weighted between the constituent parts of a communications process. Meaning production was now considered as two way and dependent on the range of factors that inform all social acts and practices.

³⁵ Nationwide was an early evening light news programme on BBC1 that ran from 1969 to 1983 that involved a section for regional news stories.

³⁶ Popular US soap opera that ran from 1978 to 1991.

This reconceptualisation of the audience would find a correlation with those exploring a less deterministic view of classroom relations. Williamson's (1981) seminal article on gender and ideology dismissed crude attempts of demystification as being resisted by 'real' girls and boys who would/could not be positioned to think and feel in ways that neatly fitted the theory unless it linked to their own experience. This was particularly the case with the boys who could reel off feminist theory by rote but without any meaningful link to their own experience.

Unless you can find analogous situation in their own experience, and make it problematic for them – they will never really grasp the ideological relation between 'text' and 'reader'. (Williamson, 1981, p.84)

Williamson's riposte to the orthodoxies of Screen Education would serve as an impetus for those within media education to assert a more celebratory attitude towards young people and their media consumption practices (Buckingham, 1992). Rather than assuming young people to be in deficit, attention would be paid to how young people's existing knowledge of media could be harnessed to create a more dynamic form of school based media study. Practical work would develop student engagement and textual choices would reflect the media young people were consuming. Crude media and pedagogic models based on assumed disempowerment or false consciousness were rejected as being too simplistic and lacking a developed notion of agency that could exist in a media classroom in both the teacher and the students (Buckingham, 1993a).

This healthy scepticism of demystification did not mean that this approach was uncritically celebratory. The key proponents of this approach were not neo-liberal in their cultural politics, they retained a broadly hegemonic view of media power but their view of hegemony was nuanced to account for the contradictory ways in which media users (pupils, and teachers for that matter) are influenced by, negotiate with, and sometimes reject, media messages (Buckingham, 1990). Ideology was still a key term but dominant ideology was contrasted with the range of other ideological positions that vied for supremacy in a crowded cultural scape.

This is exemplified by Buckingham and Sefton-Greene's more 'cultural studies' approach to media education in a North London comprehensive in the early 1990s.

What Zerrin was attempting to do here was something more complex than simply 'finding a voice'. If anything, what she was finding was a set of multiple, conflicting voices, in which the positions available to her were far from stable or fixed...Zerrin leaps into the pleasures of positioning herself in other people's categories of gender... Yet working on this project has clearly allowed Zerrin a comparatively 'safe' space in which she can play with the range of gender positions that are available to her and reflect upon their contradictory possibilities and consequences. (Buckingham and Sefton-Green, 1994, p. 199)

This is a more problematised version of media studies than is found in the inoculatory and demystifying versions of the subject. A key insight in the 'celebratory' model was the rejection of the teacher as missionary, freeing children from media servitude. In asserting this position, the extent to which the mere study of the media could affect change is defined in more appropriate and contingent terms.

Teaching takes place within conditions which are not of its own choosing and its power to intervene in the formation of others is historically variable and limited. Teaching about the media, as a political practice, has to address a much broader field of determinations if it is to grasp the full complexity of 'text-reader relations' and offer ways of opposing a common-sense instrumentalism about what counts as education. (Richards, 1990, p. 167/8)

Richards' position explores the limits of possibilities of a media education as political practice. Whilst the celebratory model of media education was rightly critical of instrumental and determinist traits within the other approaches: inoculation, discrimination and demystification, it did pave the way for a more radical version of the subject that would be unleashed with the rise of online and social media. There was an American variant of this position (e.g. Giroux 1992; Giroux and McLaren, 1994) that was more critical of the power of media and more positive about the agency of the teacher to emancipate her/his students. This approach offered a common sense instrumentalism but one based on a rather simplistic notion of both media and classroom relations to effect political change overemphasising the agency of teachers to effect structural change. This strain of

media education in the US would continue to develop throughout the 1990s (see this Reader for a summary of the movement: Giroux, 1997) and be given an added impetus with the rise of digital/social media.

The different phases of media education offered thus far in this chapter offer disparate ways into the study of media texts. The actual delivery of media study required a more formal stock check of tools, terms and content. The BFI had long had an interest in moving image education and took it upon itself to commission two reports that would define the framework for media study (Bowker, 1991, Bazalgette, 1989). The legacy of these reports are still felt today (MEA, 2016) in the enduring relevance of a conceptual rather than content based framing of media study in this country.

2.3 Conceptual Model for Media Study

The British Film Institute (BFI) took the lead in boldly attempting to synthesise the various strains of post-war media study by publishing two curriculum statements for primary and secondary education levels (Bowker, 1991, Bazalgette, 1989). The BFI work collated existing accounts of practice and honed a framework that had been informally used in media education practice (e.g. Alvarado, 1987). The Conservative government at the time had conspicuously left formal media study out of the National Curriculum except for a minor role within English. Media Studies was not granted foundation subject status, like design technology, or geography but schools were entitled to offer media studies to their students at GCSE and A level. In this institutional vacuum the BFI statement was crucial in reconciling a set of concepts from the history of media study that would be eventually taken up by all the examination boards to create syllabi for GCSE and A level courses. The fact that some of the concepts are a little contradictory does not, in my view, detract from the goal of attempting to create some kind of roadmap for the subject. Later in this chapter, there is a section applying Bernstein's notion of classification (Bernstein, 1975) that refers to the ways in which school subjects are constituted. The formalising of the subject around these concepts is a defining

feature of media studies. The concepts are presented in Figure 1 adapted from Bowker (1991).

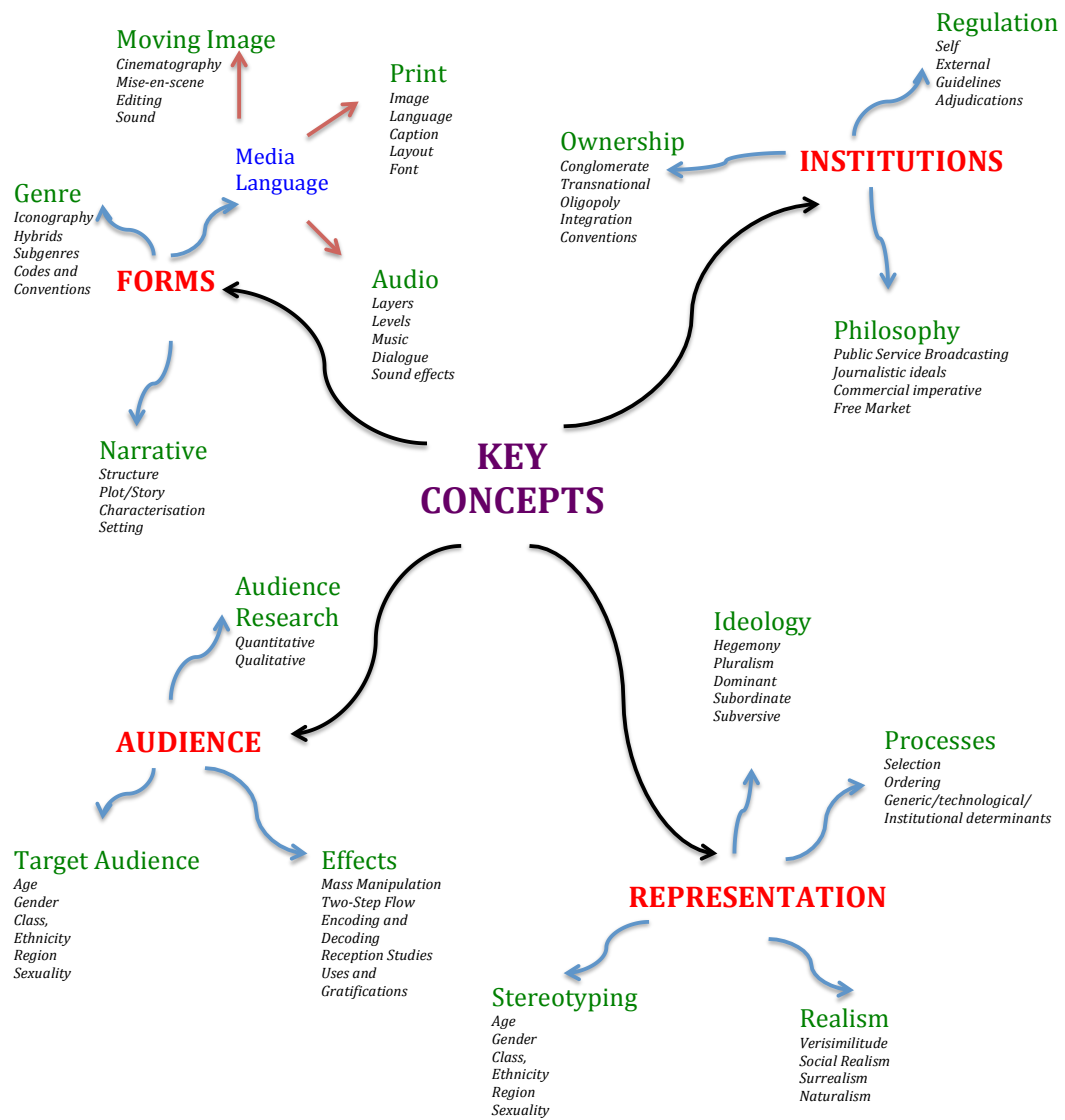


Figure 1: Mind Map of the Key Concepts of Media Studies

The relationship between continental forms of Critical Theory and British Cultural Studies is demonstrated in the terms and tools used to study the mass media. Table 3 below expresses this in relation to the 4 key concepts of institutions, forms, representations and audience. The range of theorists and schools of thought embody the breadth of influence on the study of media.

Concept	Key Sources/Terms	Academic Sources (critical theory examples)
Institutions	Ideological State Apparatus Hegemony Regulation	(Althusser, 1971) (Gramsci, 1971) (Curran, 1987)
Forms	Semiotics Structuralism Genre Narrative	(Saussure, 1959) (Barthes, 1972) (Neale, 1980) (Propp, 1968)
Representation	Stereotyping Ideology Pluralism	(Dyer, 1997) (Gramsci, 1971) (Bell, 1960)
Audience	Mass Manipulation Reception Theory Encoding and Decoding Uses and Gratifications Public Sphere	(Adorno and Horkheimer, 1972) (Morley, 1992) (Hall, 1980b) (Blumler and Katz, 1974) (Habermas, 1989)

Table 3: Media concepts, terms and sources

2.3.1 Media Institutions

Institutions are studied to identify their relationship to capitalist modes of cultural production, for example, the role of film distributors: both major and independent. The thrust of this investigation would be for students to understand how Hollywood distributors function as an oligopoly with vertical and horizontally integrated multinationals controlling the mainstream film market. Institutions, from this perspective, are key agents of hegemonic domination through their wielding of material but also cultural power. It is at this cultural level that ideological messages are transmitted around notions of class, gender, ethnicity, and place. In contrast, and this model is indebted to structural binary constructs, independent film distributors exist on the fringes of the film industry and fund edgy, unconventional movies. As explored earlier in the inoculation (Frankfurt

School) and demystification (Screen Education) phases, there is an alignment between radical left wing critiques of the media and avant-garde art. Hegemony refers to the Gramscian concept by which dominant groups win the consent of the majority; this consent is forged on the cultural plane where the mass media have an important role to play in constructing common sense understandings of the world.

2.3.2 Media Forms

The concept of media forms can also be traced back to the strain of media education influenced by structuralism and semiotics. In its most neutral guise, the study of media *forms* gives students the semiotic terms to deconstruct media texts down to their constituent parts. The purpose of the enquiry can be to identify generic or other formal features. Media forms can be framed by a semiotic enquiry as to how texts position audiences ideologically. The analysis of media forms was viewed as having predictable and singular effects. Its terms of reference implicitly held that within media forms, conventions and language lay the ideological forms of communication and information that entraps audiences. This enables an analysis pitched at the micro levels of cinematography, mise-en scene, editing, sound and macro levels of genre, narrative and theme. These tools thus provides a way to identify the modernist features of the 'serious' film as art but also the stock features of popular media texts be they popular songs or tabloid newspapers. Hall and Whannel's (1964) assertion that a distinction should be made *within* popular media forms rather than simply against them (à la Leavis) is exemplified by the A level film studies specification (WJEC, 2009). Here it is the modernist auteur, either British (Loach to Boyle) European (Bunuel to Almodovar) or US (Hitchcock to Jarmusch) that are feted by the specification while popular (British and US) cinema is studied within a tighter institutional, rather than aesthetic, context.

2.3.3 Media Representations

Media representations can also be traced back to *Screen Education* of the 1970s. Media representations are located within a media analysis in which dominant views of the world can be identified. It assumes that the monolithic institutions construct a representation of issues and social groupings. In the way that the Glasgow Media Group (GMG, 1976; 1980) examined how class relations were

reinforced through popular news programmes, feminists (Mulvey, 1975) and postcolonial theorists (Gilroy, 1991, Gilroy, 1993) were drawn to how media representations reinforce essentialist notions of gender and 'race'. Although a difficult concept when understood empirically in respect to real audiences, the conceptualisation which ties people to norms of identity fixed in the essential fundamentals of a natural hierarchy could be applied to look at how popular media texts define a stable sense of gender, ethnic and class identities. These dominant representations were deemed to perform the ideological function of upholding the power of a patriarchal, racist, bourgeois establishment. There are few media teachers who would present the concept of representation as such a transparent operation in my view. Yet given that we do not live in an equal society where popular representations seem to reinforce rather than question dominant attitudes, it appears as though this concept has some relevance – particularly in relation to the representation of immigrants (Finney and Peach, 2004).

2.3.4 Media Audience

The concept of media audiences is arguably the most muddled concept within the BFI framework as it tries to reconcile different notions of the term. From a business or marketing context, the audience is identified in demographic and psychographic terms (Moore, 1993) in order to segment the market, thereby creating a core target market for a media text. Psychographic profiling is increasingly used as a marketing tool (Hartley, 2011) to define a core audience in terms of their emotional state³⁷. At school level, students often complete simulation exercises to understand these processes, for example, acting the role of creatives in an advertising agency designing a campaign for a new soft drink (EMC, 2009). However, at A level, students are expected to understand the sociological and psychological debates about audience effects. When looking at textbooks of the 1990s (Price, 1993; O'Sullivan et al., 1998; Branston and Stafford, 1996) one can see a slight bias towards those theories that tended to view the media audience as being passive: mass manipulation, effects research, hypodermic needle model.

³⁷ An example might be Orange/EEs mobile phone tariffs, which are labelled after animals: text heavy socialising dolphin versus the canary who likes to talk.

The concept of 'Media Audience' has competing claims about what it refers to but this is because there emerged an increasingly complex notion of the media audience. This debate contested earlier work in which the audience members were seen as dupes (see Leavis, 1933) to the theoretical and empirical work at the Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham (see Hall, 1980b). The later work at CCCS problematised the whole notion of 'decoding' (Morley and Chen, 1996). Models of audience in the digital age have further developed the decoding position so that Lister et al (2003) observe that interactive media offer:

a more powerful sense of user engagement with media texts, a more independent relation to sources of knowledge, individualized media use, and greater user choice (Lister, 2003, p. 20)

In the same way that passive audience models which asserted the control of the audience in rather simplistic terms has come to be questioned, the concept of audience can still accommodate newer theories, such as Lister's presented above. This is a strength of the concept rather than a weakness. It is important that students learn the variety of models of audience and are able to contextualize them within their particular historical and cultural contexts. The concept of audience should not be studied from the perspective of one model in my view. The theories covered in traditional media textbooks still have considerable value and should be augmented by new 'theory' as it becomes available and relevant. This is the case for the other three concepts: institutions, forms, representation and points to the enduring value of this conceptual framework for media study.

The next section of this literature review deals more concretely with some of the 'new' theory and its application in formulating pedagogic approaches to media study. It will be presented exploring some of the limits of this form of 'new' media studies but with a clear commitment to developing the teaching of media beyond the 4 stages identified thus far.

2.4 Media Studies 2.0

With the digital revolution, there is now a growing body of literature from media studies at higher education level (Gauntlett, 2007, Merrin, 2014) that critiques the conceptual framework of institutions, forms, representation and audience. This has formed into what might be considered a fifth phase of media study in this country around the label of Media Studies 2.0. This critique has percolated down to school based media study. The last major change³⁸ to the KS5 curriculum in 2008 gave an impetus for those increasingly critical of the old conceptual legacy of school-based media study. One examination board OCR has led this shift in focus. Julian McDougall, the Principal Examiner for the A level media studies course, has been vocal (Bennett, Kendall and McDougall, 2011) in presenting the limits of a 'textual' investigation of the media. Drawing on the work of David Gauntlett and Steven Johnson (Johnson, 2010b), he has used his professional role to shift the terms of reference of what constitutes formal media study (OCR, 2013).

The term Media Studies 2.0 was coined separately by David Gauntlett, professor of media at the University of Westminster and William Merrin at the University of Wales, Swansea.

We know the discipline (of media studies), the texts, ideas and arguments but many of our students surpass us in their knowledge, use and navigation of the contemporary world.' (Merrin, 2009, p. 18).

For Gauntlett, traditional media study offers a rarefied approach, one in which texts are chosen selectively on arbitrary notions of aesthetic worth or cultural value. As with many provocative tracts, a closer reading reveals a development of previous ideas rather than an abandonment of all previous wisdom but it remains a deliberately iconoclastic polemic.

The patronising belief that students should be taught how to 'read' the media is replaced by the recognition that media audiences in general are already extremely capable interpreters of media content, with a critical eye and an understanding of contemporary media techniques, thanks in large part to the large amount of coverage of this, in popular media itself. (Gauntlett, 2007, no page)

³⁸ There has been a more recent change to A level specifications from 2017 for a range of subjects including Media Studies and Film Studies.

The point made by Gauntlett above seems equally idealistic to me as a teacher of over twenty years. There are enormous gaps in students' knowledge - even for the texts they consume (Laughey, 2012). This is the meta-level of analysis that media educators, as part of a wider liberal project, are engaged in. Students are immersed in a media culture but this does not mean that they are able to critically distance themselves from the 'effects' of the media. The methodology section will suitably problematise notions of 'effects', 'power', 'agency' and 'politics' but, for the moment so that the claims of Gauntlett can be refuted to some degree, I stress that students do need to be taught about the media, including aspects of 'reading the media'. Biesta has compellingly critiqued the limits of neoliberal versions of the teacher as simply a facilitator.

One thing that teachers and those who have a concern for teaching can do, is to resist the constructivist 'common sense' about teaching, where the teacher is the one who has nothing to give and is giving nothing, who is there to draw out what is already inside the student, who is there to facilitate students' learning rather than to teach them a lesson, who is there to make the learning process as smooth and enjoyable as possible, who will not ask difficult questions or introduce difficult knowledge, in the hope that students will leave as satisfied customers. ...(Teachers) have something to give, where they do not shy away from difficult questions and inconvenient truths, and where they work actively and consistently on the distinction between what is desired and what is desirable, so as to explore what it is that should have authority in our lives. (Biesta, 2016, p. 450)

Biesta's passionate defence of the teacher has methodological implications (to be expanded in Chapter 4) but also impacts on practice itself. Indeed the consequence of this view of teaching invites an open-ended view of praxis that is not afraid to proclaim the 'intervening' role of the teacher to 'ask difficult questions' but cautions against assuming the 'answers' will be the ones that she hopes for. The value of Biesta's perspective is that he rejects a simple input/output notion of education but still recognises that teachers will 'input' and there will be student 'outputs' at the literal (e.g. essays, verbal utterances) and more discourse levels (attitudes, beliefs).

It is deeply unfashionable to state this (McDougall, 2011) but media studies emerged from a broadly left wing critique of media influence whereas the media

literacy agenda and Media Studies 2.0 thesis seems to accept the late-capitalist status quo. Even more passé is a defence of the study of aesthetics in relation to media texts. However, I would argue that in the same way that good teaching of literary texts connects learners (at all educational levels) to the aesthetic or cultural impact of a text, media studies also has a role in developing broader media habits of mind. The micro analysis of a scene from *Vertigo* (1958) and linking it to macro elements of genre and narrative within the context of its messages and values should be an enriching, intellectual experience for all those concerned. This can be measured crudely by an ability to meet examination criteria or by the teacher accessing higher order skills of application, synthesis and evaluation (Krathwohl et al., 1965). Sometimes, more challenging texts are required to enable students the opportunity to work at a higher level. In contrast, it may also be argued that taking students out of their own cultural world may, paradoxically, make it easier for them to identify formal features free of the cultural baggage that may blind or obscure them. Their very proximity to 'living' texts hampers their critical faculties. These are just some of the arguments that will be applied in the planning of my own unit of teaching, particularly the choice of films to be studied, in order to access what Biesta calls 'transcendence' for the teacher.

2.4.1 Participatory Culture

Henry Jenkins (2006a;b) has catalogued the impact of new media on the youth audience through the course of the digital revolution. He has been keen to examine what he calls 'participatory culture' and this notion has been developed by media educationalists such as David Gauntlett, (2007) to provide the backdrop for a questioning of the limits of traditional media studies.

Digital technologies offer the possibility of communication 'against the grain' of a media producer's intention or, at the very least, offers a knowledge space or what Levy called a 'cosmopedia' (Lévy, 1997). This Habermasian notion offers a transformative space, or 'public sphere' in which civic action becomes an active component of contemporary life. Social networking might be seen as an example - even though it may be initiated by media companies with their own economic and commercial interests. In straightforward print texts it is easy to identify the

political inflection of say the Daily Mail versus The Independent in relation to stories on immigration. This becomes more problematic when Facebook groups can be initiated by political and community groups from left (Searchlight, Anti Fascist Action³⁹) and right (English Defence League⁴⁰, British National Party⁴¹) but also individuals. The complexity of social relations arguably adds to the vibrancy of the space but without a conceptual framework, media study becomes bogged down in some kind of bland relativist quantitative descriptive exercise. The notion of the 'public sphere' could usefully link the concepts of audience and representation for productive media study.

When talking of the public sphere, Habermas is not talking about a specific, bounded public, but the whole array of complex networks of multiple and overlapping publics constituted through the critical discourse of individuals, community groups, civic associations, social movements, and media organizations. (Dahlberg, 2004, p. 6)

Indeed many of the developers of the World Wide Web (WWW) have sought to create communitarian groups of users for what are essentially non-commercial ends. For example, Tim Berners-Lee invented the WWW as a philanthropic hobby while at CERN in Geneva⁴². Jimmy Wales and Larry Sanger's Wikipedia functions mainly through user generated content that is policed by fellow users. These 'new' forms of media without an identifiable institution as traditional 'producer', enable media theorists to view the 'cosmopedia' (Lévy, 1997) as offering the audience the new opportunities to communicate with each other creating communities that transcend all barriers from space and time to fixed notions of gender and ethnicity.

Jenkins, a vocal proponent of fan culture acknowledges that fans have not always been defined in strictly geographic terms but following Levy contends that:

the introduction of high-speed networked computing constituted an epistemological turning point in the development of collective intelligence. (Jenkins, 2006a, p. 140)

³⁹ Both are anti-racist organisations

⁴⁰ Far-right protest movement formed in 2009 with an avowed anti-Islamic perspective

⁴¹ Far-right political party founded in 1982 but a decreasing political presence in the 2010s

⁴² <https://home.cern/topics/birth-web>

There is an emancipatory zeal in Jenkins' assertion of participatory culture (2006a) as it offers a 'bottom up' approach to civic engagement. Formal education does not really impinge on this world and can be seen as antithetical to the kind of active democracy that Jenkins believes is potentially created by the participatory nature of social media. Without offering a grand narrative, Jenkins privileges what consumers are doing at a micro level with digital technology to empower themselves as citizens. Jenkins (2009) proposes 11 'new media literacy skills': Play, Performance, Simulation, Appropriation, Multitasking, Distributed Cognition, Collective Intelligence, Judgment, Transmedia Navigation, Networking and Negotiation. These will be helpful for me for my research design in investigating how my students use new media in and out of the classroom (see Appendix 2 for definitions of these terms).

Jenkins is keen to distinguish between commodity and knowledge culture. Commodity culture is based on traditional notions of a producer and owner in relation to media texts. Rather than this orthodox position, Jenkins proposes that in contemporary knowledge culture, consumers have more power as distinctions between producers and audiences blur. In this redefined sense of media production, theorists such as Lessig (2005) propose that social media can be harnessed to build a 'free culture' ethic. A core component of this is the increasing value of 'remixing' as a form of critical expression. The resources and tools required to remix existing media texts is, in this paradigm, accessible to all and particularly youth media consumers. The notion of remixing existing media will be built into an activity in the scheme of work through a visual collage task. The counter cultural potential of social media is attractive to radical media educators but the extent to which Lessig, Jenkins and Gauntlett idealise media users is something that my research wants to attend to.

2.5 Multiliteracies

Jenkins has provided a theoretical list of skills but the Multiliteracies movement have also explored the plural nature of literacy practices in the digital age. This movement had its roots in the New London Group of educationalists from UK (Kress, 2003; Fairclough, 2000), US (Gee, 1996) and Australia (Cope and Kalantzis,

2000, Kalantzis, 2008) who formed in 1996 but who have developed a body of writing over the last 20 years about school based practice.

Traditionally media study has been defined within a semiotic paradigm with its roots in linguistics and therefore the 'text'. The multimodal nature of digital texts have led some to question a broadly linguistic set of tools to explain increasingly complex texts in which, arguably, relations between producer, texts and audiences are more complex.

The assumption that communication is always multimodal and that all the modes are fully representational and communicational places a new question against speech and writing as modes and their role in representation and communication. (Kress, 2003, p. 178)

The term Multiliteracies was devised by the New London Group (NLG, 1996). In terms of developing a pedagogic literacy model, the notion of multimodality foregrounds the whole range of communicative modes that are part of a learning situation: written, oral, visual, audio, tactile, gestural. This is further compounded by the multimodal nature of digital media texts. For example, modern video games can offer kinaesthetic movement and/or audio instructions as part of the gaming experience while tablet applications often involve gestural movement as part of an interactive experience.

Kress asserts that in the contemporary age, former 'stabilities have left us with both the wrong theory and the wrong vocabulary' (Kress, 2003, p. 120). In relation to media study, this would require a theory capable of analysing a film in the 'canon' such as Hitchcock's *Vertigo* (1958), a popular music video such as Justin Bieber's *Love Yourself*⁴³, a web homepage such as Amazon's⁴⁴ and a YouTube clip created by a user⁴⁵. The complex interrelationship between texts is a clear feature of new media⁴⁶. The original text becomes increasingly blurred from the

⁴³ <https://www.youtube.com/watch?v=oyEuk8j8imI>

⁴⁴ <https://www.amazon.co.uk>

⁴⁵ https://www.youtube.com/watch?v=9Lg_WXIbfw4

⁴⁶ In these textual examples, a simple search in YouTube delivers some of the complex ways in which texts, even cultural high value texts, are reconfigured using digital technologies. There are various scenes from *Vertigo* (1958) chunked for logistical/technological reasons. Users have re-edited scenes, created their own trailers or re-scored it with their own music. Taylor Swift's *Blank Space* has been reworked with cover versions ranging from performers from 8 to 60. https://www.youtube.com/watch?v=czb_CZfWko8,

‘translation, transformations and transduction’. For many users the original text will act as the spark initiating action, for others it will remain just a scene viewed on YouTube. There are a variety of research cycles proposed in the methods section that engage with Kress’s notion of active learning being led by transferring knowledge from one mode to another.

the multimodal texts/messages of the era of Multiliteracies need a theory which deal adequately with the processes of integration/composition of the various modes in these texts: both in production/making and in consumption/reading. (Kress, 2000, p. 149)

The work of the New London Group (Cope and Kalantzis, 2000) was devised in the mid 1990s but has been more recently reassessed (Cole and Pullen, 2009) for its utility in understanding learning and literacy in the digital age.

The Multiliteracies perspective has been utilised in many contexts in different school sectors, subjects and places. One study into the teaching of science in Singapore introduces the key pedagogical strategies that are used. It will be quoted at length as it provides the research a complimentary structure to the conceptual framework of media education.

The four non-hierarchical and non-linear components of that pedagogy are: situated practice, overt instruction, critical framing and transformed practice...Accordingly, learning would entail: (1) experiential immersion in a range of designs and texts; (2) direct access to a technical metalanguage that has utility across the range of designs are requisite field/content knowledge to make sense of these; (3) an analysis of the cultural and material consequences for a range of producers, audiences and users; and (4) the opportunity to critically “remake” texts across a range of sites for varied social and intellectual purposes. The designs might include linguistic, visual, auditory, spatial and gestural design and their multimodal intersections. (Exeley et al., p. 20)

The four features compliment the conceptual framework to provide a pedagogy for the study of media in the digital age. The concepts of institutions, forms, representation and audience are primarily concerned with the content of the subject but there is, in my view, a lack of developed thinking about *how* this framework should be approached in terms of defined teaching and learning

features. This is where the components of the Multiliteracies thesis add value to the existing framework. Each concept can be taught/learnt using one of the four Multiliteracies pedagogic strategies to create a fluid and dynamic approach to media study.

Situated Practice	Overt Instruction	Critical Framing	Transformed Practice
Learning by Design	Learning by Design	Learning by Design	Learning by Design
Experiencing	Conceptualising	Analysing	Applying

Table 4: Adapted from The ‘How’ of Multiliteracies: Pedagogy (Cope, 2015)

The conceptual framework defines the content of the media curriculum while the Multiliteracies model offers a powerful set of pedagogical strategies (Mills and Rennie, 2006). It is this perspective that will inform the teacher planning and structure the learning for the students in my own study. One of the key advantages of the Multiliteracies approach is that it provides a useful counterbalance to the more entrenched positions about pedagogy. Whilst generally adhering to a learner centric view, it does not reject the need for more mimetic forms of teacher dissemination when required.

Sometimes, what is presented as new is in fact old; and sometimes what is presented as traditional is new insofar as it is a reaction to contemporary social anxieties...Rote learning, for instance, may still work, at least in part, at certain times and in certain places for certain types of knowledge...Moments of older learning are, in other words, an integral part of the world of the New Learning. (Kalantzis, 2008, p. 11)

2.6 Framing and Classification

A potential criticism of the Multiliteracies is its amalgam of a range of epistemological positions about what counts as valid teaching and learning. Bernstein was interested in the pedagogic discourses, both instructional and regulative, that structure the transmission of skills in a ‘hidden’ curriculum. This will be fully addressed in the methodology section but Bernstein (1975) offers a way to understand different teaching and learning models/strategies through the concepts of classification and framing which are useful here.

Media Studies, like most school subjects, is governed by a body of academic knowledge that is sanctioned by an external qualifications system overseen by a government quango: the QCA. Classification refers to both the constitutive features of a subject's knowledge but also the insulated boundaries that separate it from other subjects. While it is common for media teachers to be English specialists, there is an increasing divergence between the academic knowledge and practical skills required to teach each subject. In recent years, a more confident media studies specialist has emerged with the popularity of media degrees and joint honours courses with a significant media component (Domaille, 2009). One of the features of school-based media is its relative weakness in terms of 'classification'. Therefore the subject specific nature of the subject is contested even from those within (Buckingham, 2016). There is added pressure on the definition of the subject based with the incursion of media genres (e.g. propaganda and history), technology (e.g. making multimedia presentations in physics) and concepts (e.g. representation and English) into other subjects. With traditional subjects, this kind of inter-subject crossover is an acceptable feature at the edges of a subject's definition. Media Studies faces an assault from within and outside the subject about its very remit as a standalone subject. The Media Studies 2.0 thesis can thus be seen in this light as an unhelpful intervention in offering a demeaning sense of the distinctiveness of the subject.

Where classification is strong, contents are well insulated from each other by strong boundaries. Where classification is weak, there is reduced insulation between contents, for the boundaries between contents are weak or blurred. Classification this refers to the degree of boundary maintenance between contents. (Bernstein, 1975, p. 88)

Framing refers to the ways in which knowledge is selected and ordered by teachers thus articulating who controls a learning situation.

Framing refers to the degree of control teacher and pupil possess over the selection, sequencing, pacing and evaluation of the knowledge transmitted and received in the pedagogical relationship. (Bernstein, 1975, p. 88)

Bernstein's perspective provides a tool that can inform the application of Multiliteracies into teacher planning. In this way it can offer a meta-commentary

for how the subject classification embodies different perspectives of 'knowledge' in media studies. In previous sections, the history of media study has been addressed but in the data analysis I will apply a sociological understanding of how the subject has developed in the digital age in order to develop my analysis. Framing allows an analysis of the teacher plan for the scheme of work to see how 'control' is managed between teacher and student. Buckingham helpfully distinguishes between the teacher using their power in 'emancipatory' or 'authoritarian' ways (Buckingham, 1996) but also alerts the media teacher researcher to not conflate the two in their research design and evaluation.

Another feature of Bernstein's pedagogic theory is the relationship between students' everyday knowledge and formal school knowledge. This is an aspect of framing that is particularly relevant in the media studies class where hard framing would retain control of learning design and delivery with the teacher. In contrast, I would advocate weaker framing to legitimise the cultural experiences of media students but also to free the teacher from a 'control' role that evaluates knowledge in a narrow sense. If the students' cultural life beyond the classroom is legitimised then so is the teacher's.

Thus we can consider the variations in the strengths of frames as these refer to the strength of the boundary between educational knowledge and everyday community knowledge of teacher and taught. (Bernstein, 1975, p. 89).

There is a strong relationship between Bernstein's terms of educational knowledge and everyday community knowledge and Vygotsky's notions of scientific and spontaneous concepts (Vygotsky, 1988). The relationship between the educational/scientific and the community/spontaneous is dialectic. In a later work, Bernstein articulates this relationship in relation to control.

control is double faced for it carries both the power of reproduction and the potential for its change. (Bernstein, 1996, p. 5).

Bernstein's notion of control is a positive development for me. My own personal views - however much I try to suppress them - are likely to emerge in my teaching and when suffused with my teacher power carries the danger of reproduction

(Bourdieu and Passeron, 1977). However, to free some aspects of control and/or using control for subversive rather than reproductive ends means that the notion of 'control' is imbued with complex and contradictory flows of power.

2.7 Summary

It is too easy to talk about a 'crisis' within media education (Gauntlett, 2007) but the contemporary issues facing stakeholders (examination boards, media educationalists, teachers, students) today mirror previous periods in which 'theory' as practiced in university media departments has come into conflict with the teaching of media in schools.

Ultimately the aim of my research is to provide a robust defence of a particular kind of media education for the digital age but one that meaningfully engages with the Media Studies 2.0 critique. Students have always known more about the 'popular' films, music and video games in the way they still do about YouTube posts or online game play. Murdock and Phelps (1973) identified a generational and cultural gap in their seminal study into media classrooms on the early 1970s and little has changed in terms of these different cultural competences. Indeed there will always be a generational gap between students and teachers and this cannot be simply effaced through teachers aping adolescent (or in Gauntlett's and Merrin's case early adult) media consumption practices. What the practice of media study offers is a different type of knowledge about media. A classroom is a pedagogic space and media educators should be wise to the need for clear learning outcomes in course/lesson planning and delivery. The research challenge is now to reconcile the key principles of media education with the post-broadcast online media world and an increasingly digital school experience.

3.0 Race, Media and Education

A distinctive feature of my research is the way it explores how race, ethnicity and teacher/student relations are disrupted when dealing with issues of immigration and national identity. Most research in the broad field of race education involve either 'white' teachers' attempts to empower (politically, academically) their 'black'/migrant students (Sleeter, 2004) or 'black' teachers attempts to address these issues with their 'black'/migrant students offering an inside track of empathy and understanding (Youdell, 2004). It is much rarer for the teacher to be 'black' and the students to be predominately 'white' – as in my study. Here the theories of dominant social relations are disrupted as power moves across race/ethnicity, as well as age and class, markers within the context of a dynamic media classroom.

This chapter presents an argument about race education rooted in a theoretical understanding of the notion of race itself. Critical Realism argues that there is an objective reality beyond the epistemological terms of the researcher and their research. To conflate the two is what Bhaskar calls the 'epistemic fallacy' (Bhaskar, 1975). I will explore this in greater detail in the next chapter on methodology but for the moment, the existence of 'race' as a meaningful cognitive marker that informs lived reality is noted as an important assumption in my research.

The first section of this chapter explores the theoretical aspects of 'race' and racism and engages with some key influences. A series of lectures from Michel Foucault (1993) provides a starting point offering analytical insights into how states use 'race' to legitimise violence against citizens. This is then developed with an assessment of the discourse analysis work of Teun Van Dijk. Van Dijk (1984, 1987a/b, 1991; 2000) who has written extensively on race and racism, including attitudes towards immigrants in the UK (and Europe). This theoretical section develops with a piece on Stuart Hall, a pioneer of British Cultural Studies whose interest in issues of culture, power and race/class developed over a 40 year academic career (Turner, 2003). His influence can be traced to scholars and practitioners from a range of fields from race politics (Rizvi, 2015), filmmaking (The Stuart Hall Project, 2013), visual art (Piper, 2015) and cultural studies

(Morley and Chen, 1996). He has been described as the ‘only black British intellectual who most people could readily name’⁴⁷. The notion of Hall’s legacy being so rooted to an ethnicity is instructive to the ways in which these markers have cultural signification even for a thinker like Hall who proclaimed the end of the essential ‘black’ subject in the in 1990s.

These theoretical insights about race are anchored to more contemporary accounts of media representations of immigrants, immigration and Britishness. The theoretical position is also explored through the lens of a particular history of race education in this country presenting two pedagogic models: multicultural and anti-racist education. This section continues with an exploration of race education in white schools. Finally, the ‘pedagogical practice’ section of the chapter ends with an assessment of more recent race education pedagogies, particularly Critical Multiculturalism. The conclusion to the chapter is prefaced with a short piece on the contemporary critique of multiculturalism as a public policy driver.

The shape of this chapter’s argument complements the previous chapter on media education. I reframe the debate about effective pedagogy towards an awareness of the enduring power of race to build interventions that productively explore social attitudes towards immigrants amongst young people. Tomlinson, one of the first academics to research race education in predominately white schools summarises the position succinctly:

Behind these principles is the assumption that politics and policies will actually be underpinned by beliefs that fairness and social and racial justice are the basis for a good society. The major purpose of education in such a society remains that of offering all young people the means to live independent and interdependent lives, economically, socially and politically, in a globalised world. (Tomlinson, 2008, p. 181)

A commitment to social justice is thus a marker of a functioning, plural democracy and the function of education is to create the conditions for such a ‘good society’. It also positions the role of the teacher beyond instrumental transmission of

⁴⁷ <https://www.theguardian.com/commentisfree/2014/feb/15/british-black-intellectual-stuart-hall>

knowledge so that there is a function for her/him to question systems, structures and pedagogies that reproduce unfairness and inequality in society.

Transmission models of pedagogy are synonymous with 'traditional' forms of pedagogic practice. Debates about the most effective methods for teaching and learning can often be reduced and polarized into a set of unhelpful binaries: traditional vs. progressive, old vs. new, teacher led vs. student led, instructional vs active. The previous chapter promoted the 'Multiliteracies' model as being able to reconcile a range of pedagogic strategies that traverse this artificial divide.

Another complicating factor in media studies is the way in which learning about media is affected by the fact that a media learner is both a consumer of media and a student of media. In English, most students are not regular readers of literary fiction (Clark and Rumbold, 2016) in the way that most students are active consumers of media. The representation of social identities (e.g. about gender, race, class) and issues (e.g. immigration) exist in an indeterminate space for media students that blur home and school consumption practices of media texts.

Immigration featured heavily in the agenda for the 2015 General Election⁴⁸ in which the public debate seemed to be strongly framed by parameters where immigration was viewed as a threat (Wilkinson, 2015). Van Dijk has explored the link between immigration and race within an overarching socio-cognitive approach to the study of racism.

both racism and ideology are prominently reproduced by social practices and especially by discourse. (Van Dijk, 2000, p. 92).

The mixing of racism, ideology and discourse in the context on the notion of reproduction argues for a clear relationship between a particular set of narratives that seem, to me, to be at play in representation of immigration and immigrants.

⁴⁸ At the time of writing up, the BREXIT referendum was dominated by immigration with a legitimising of anti-immigrant views within mainstream political parties and broadcast/social media.

3.1 Theorising Race and Racism.

My research explores four aspects of race and racism through a critical reading of some key thinkers in the field of race, discourse and cultural studies.

3.1.1 Foucault - Race and biopower

In 1976, while volume 1 of the History of Sexuality was in press, Foucault gave a range of lectures at the College de France specifically aimed at situating the discourse of race with a deeper genealogy. According to Miller, the lectures were about 'racism, class struggle, and the virulence of 'vital massacres' in recent history, deepening the analysis of bio-politics sketched in the last chapter of The Will to Know' (Miller, 1993, p. 299).

In keeping with his innovative methodology, racism was not the stated subject of Foucault's lectures.

The problem that I want to pose....does not concern either racism nor in the first instance the problem of races. It was, and for me still is, a matter of showing how in the West, a certain critical, historical, and political analysis of the state, of its institutions, and its mechanisms of power appeared in binary terms. (Foucault, 1990: 38).

Foucault argues that a paradigm shift occurred between the seventeenth /eighteenth and the nineteenth/twentieth centuries in which techniques of power were transferred from the individual body to the human species and that the sovereign right 'to kill and let live' shifted 'to make live and let die' (Foucault, 1990: 52). The later change is very important in altering the function and remit of sovereign right, and allows for the formation of a number of disciplinary institutions. The modern state, therefore, is paradoxical, in that state power is based on the augmenting and preserving of life but has regulatory power 'to kill, to give the order to kill, to expose to death not only its enemies but even its own citizens' (Foucault, 1990, p. 68). For Foucault, this is the point at which modern racism is formulated, this form of racism is historically specific but occurs in fascist, socialist and capitalist states. Racism functions within the biological field establishing a hierarchy of races that underpins the modern state. Foucault puts in rather bluntly:

"(racism is a) means of introducing....a fundamental division between those who must live and those who must die...the more you kill (and) ...let die, the more you will live... Racism is the condition that makes it acceptable to put (certain people) to death in a society of normalization." (Foucault, 1990, pp. 54-55).

For Foucault, racism legitimates the murderous function of the biopolitical state. He is interested in the formation of binarisms, the 'privileged points' at which modern states have used deductions from evolutionary science to justify colonial expansion (British empire), genocide (Holocaust) and internal state repression (Soviet gulag). Foucault locates evolutionary science of the nineteenth-century as masking, normalising and legitimising the function of racism in the modern biopolitical state (Stoler, 1995). His most obvious example is Nazi Germany but rather than see this as a historical anomaly, he conceives the horrors as a logical extension of the modern state: fascist, socialist or capitalist..

You see that we are very far from a racism that would be, as traditionally, a simple disdain or hate of some races for others. We are also very far from a racism that would be sort of ideological operation by which the State or a class would attempt to divert those hostilities towards a mythical adversary....I think it is much more profound than an old tradition...than a new ideology, it is something else. The specificity of modern racism....is not tied to mentalities, ideologies, to the deceits of power. It is linked to the technology of power...to that which places us far from the war of races and this intelligibility of history: to a mechanism that permits biopower to exercise itself. Racism is still tied to the functioning of a State that is compelled to use race, the elimination of races And the purification of the race to exercise its sovereign power. (Foucault, 1990, pp. 56-57)

As stated earlier, Foucault does not consciously offer political alternatives, as this is not what he is interested in. Smart (1986) has defended Foucault from this particular charge.

Foucault consistently refrained from the articulation of policy alternatives to the programmes and practices which were the object of critique in the genealogical analyses of the present. The objective of the latter was to identify strengths and weaknesses in the networks of power, to provide in short, tools or 'instruments for analysis' and to leave the question of tactics, strategies, and goals to those directly involved in struggle and resistance. (Smart, 1986, p. 167)

The value of Foucault to my theoretical understanding of race is located in his analysis of how race has been used to legitimise state violence and thus offers a

practical challenge to the teacher and school leader (Carter, 1997) in an educative context. In some of my data extracts, there is a strain of Islamophobia (Runnymede Trust, 1997) that was expressed by some students. Foucault helps contextualise these views as emanating from a generalised view of Islam within educational policy, and media wider representations. From the Prevent agenda to the wearing of the hijab via the educational attainment of Bangladeshi and Pakistani youth, Muslims have been ‘othered’ into a position that legitimises the exercise of biopower. Foucault himself supported the Iranian revolution of 1979. My issue with Foucault is that there is considerable evidence from other perspectives that some races and religions e.g. Islam have been turned into the ‘mythical adversary’ that he argues, in the lecture, we have transcended (Davies, 2008, Davies, 2013a). Discourse analysis from van Dijk and a more cultural studies perspective from Hall help explain how this more ideological understanding of race is used to reinforce existing social relations. Van Dijk explores ‘race’ at the level of discourse while Hall locates it within wider cultural representations in the maintenance of hegemony.

3.1.2 Van Dijk – Communicating Racism

Teun van Dijk is a Dutch academic who has explored the ideological nature of ‘race’ in British and wider European contexts for over 30 years. He is a key architect of Critical Discourse Analysis (CDA) (van Dijk, 1984; 1987a; 2008; 2011) - this is explored in more detail in the next chapter. To develop the line of argument via Foucault, van Dijk, from a CDA perspective, interrogates how racialised attitudes are communicated through discourse. The value of such an analysis is that it refutes the Foucaudian critique of ideology. Van Dijk is able to link the macro ideological operations with its micro articulation through discourse.

The system of racism consists of a social and a cognitive subsystem. The social subsystem is constituted by social practices of discrimination at the local (micro) level, and relationships of power abuse by dominant groups, organizations, and institutions at a global (macro) level of analysis ...The second subsystem of racism is cognitive. Whereas the discriminatory practices of members of dominant groups and institutions form the visible and tangible manifestations of everyday racism, such practices also have a mental basis consisting of biased models of ethnic events and interactions, which in turn are rooted in racist prejudices and ideologies ...This does not mean that discriminatory practices are always intentional, but only that they presuppose socially shared and negatively

oriented mental representations of Us about Them. (van Dijk, 2008, p. 103)

For van Dijk (1991), this can be through the discourse analysis of media representations but also through a conversational analysis of 'ordinary' citizens (1987a). This insight is of value to my research as my study explores media representations of immigrants through the interactions expressed through verbal (and written) utterances in the classroom – and beyond.

Van Dijk argues that the mainstream print media have a crucial role in reproducing dominant ideological representations of immigrants based on what he calls 'everyday racism' (van Dijk, 1987; 1991). This is very similar to the racist common sense that Hall identified in 1970s reporting of 'race' (Hall, 1980c). The decreasing influence of newspapers within British cultural life is important to note but the way in which the tabloids, particularly the upmarket tabloids still seem to set the agenda is of interest. The nature of social media with its pithy tweets and status updates invites a kind of tabloid response rather than the more considered equitable stance of a public service broadcaster or indeed some broadsheets. The result of this is polarised views are more prominent in social media and function as mini virtual 'echo chambers' in which these more extreme views are reinforced rather than challenged.

The fear is that people tend to read others who share their political opinions, and without the mass media's diversity and explicit attempt at balance, selective exposure will produce more set and extreme opinions. (Newman et al., 2012, p. 7).

The work of Van Dijk, with its focus on race and the role of discourse, fits well with Stuart Hall's development of thought about race and racism from the 1970s onwards. Hall, a key architect of British Cultural Studies, moved from a position of Gramscian hegemony to an uneasy accommodation of postmodern conceptions of fractured identity to assert the end of the 'essential black subject'. Both these vanguard positions asserted a political sense in which racism was confronted theoretically in order to create the praxis strategies for a less racist society.

3.1.3 Hall – Hegemony to Decentered Identity

Hall was primarily interested in in a neo-Marxist Gramscian critique of social relations (Hall, 1980a). Class was the primary dividing factor and race was, initially, subordinated to class interests for Hall. The place of race, and its relationship to class, developed in Hall's thinking from the 1970s onwards. A key term to distinguish an orthodox Marxist position from a Gramscian perspective lay in Hall's appropriation of the term, hegemony. Hegemony is a process of class alliance which gains assent through a combination of 'coercion and consent' at the economic, political, ideological and cultural level. Hegemony is won mostly through consent rather than coercion so that cultural relations become a more 'protracted, strategic and tactical struggle, exploiting and working on a number of different contradictions' (Hall, 1980c, p. 6). Gramsci called this the 'war of position'. The non-economic levels of politics, culture and common-sense betray the educative class' leadership over the whole social formation. While the reproduction of capital may be the end result, Gramsci interrogates the process of hegemony and the role that 'ideology' plays in its success. Gramsci promotes a more sophisticated understanding of the contradictory nature of ideology compared to the 'false consciousness' thesis of more classical versions of Marxism. False consciousness was identified by Engels but then expanded by other Marxists like Lukács to describe an internally valid explanation for how the oppressed classes were diverted from revolting against their material subjugation through bourgeois brainwashing (Lukács, 1971). In contrast, Gramsci conceived of ideologies as multiple and diffuse, existing within and between class positions. This is considerably more complicated than the notion of the monolithic working class being duped into a set of ideological values that maintain their own servitude to the system. Ideologies, for Gramsci, are contradictory 'sites and stakes' in the overall class struggle. It is thus not surprising that Hall is drawn to Gramsci (Hall, 1980c). If one can 'deconstruct' the mechanism of 'race' then one is better equipped to make positive interventions for the elimination of racism. This echoes Foucault's assertion about state 'bio power'.

What interests Gramsci is how the existing ideologies - the 'common sense' of the fundamental classes - which are themselves the complex result of previous moments and resolutions in the ideological class

struggle, can be so actively worked upon so as to transform them into the basis of a more conscious struggle, and form of intervention in the historical process. (Hall, 1980c, p. 9).

Of particular relevance to my research is Hall's analysis of the Falklands War in 1982 (Hall, 1988). The war gelled class interests through consent not coercion while Thatcherism itself is shown to be an amalgam of often-contradictory ideologies.

It is also a delicate and contradictory exercise. It has been required, for example, to square the circle consisting of the free market, competitive individualist tenets of neo-liberalism, as well as the organic metaphors of flag, patriotism and nation. (Hall, 1988, p. 72).

Issues of race and ethnicity were foregrounded, most clearly in the Falklands War but also in the Nationality Act and the swamping 'alien' culture rhetoric. Within this historical setting, Hall argued that any political action should be historically contextualized. Hall's promotion of a unified 'Black' consciousness was a strategy to counteract the hegemonic force of Thatcherism and instil a united sense of opposition lacking in the political mainstream.

In an important interview with Lawrence Grossberg in 1986 entitled On Postmodernism and Articulation, Hall articulates his problems with, the then, contemporary postmodern thesis. He labels Lyotard and Baudrillard as having gone 'through the sound barrier' (Hall, 1986, p. 132) in their celebration of new cultural tendencies. He links the contemporary with the past and thus is able to resist the postmodern notion of paradigm change.

I also accept that these changes may constitute new subject positions and social identities for people. But I don't think there is any such absolutely novel or unified thing as the postmodern condition. It's another version of that historical amnesia characteristic of American culture - the tyranny of the New. (Hall, 1986, p. 133)

By the early 1990s, Hall locates a 'new' phase in black cultural politics, however the 'new' is heavily qualified as being concurrent with earlier anti-racist strategies. Analogous to the way Gramsci critiqued an essentialised conception of class, Hall does the same for ethnicity. Hall's proclamation of the 'the end of the innocent

notion of the essential black subject' (Hall, 1996a, p. 443) opens up his theoretical relationship with postmodern conceptions of race and its political implications.

Once you enter the politics of the end of the essential black subject you are plunged headlong into the maelstrom of a continuously contingent, unguaranteed, political argument and debate: a critical politics, a politics of criticism...Now, that formulation may seem to threaten the collapse of an entire political world. Alternatively, it may be greeted with extraordinary relief at the passing away of what at one time seemed to be a necessary fiction. (Hall, 1996a, p. 444)

Hall examines the weakness of black identity as an essentialist category being the foundation of a political strategy. Put simply, racism is predicated on a binary opposition of black and white. Both of these categories are naturalised as being 'biological and genetic'. Hall outlines a theoretical attack on these premises. Instead of being natural the essentialised categories are historical and cultural but create an epistemological impasse as to deconstruct racism is to give credence to racialised categories. This is the value of Critical Race Theory (explored in a later section) as it allows the 'necessary fiction' and possible alternatives to coexist on cultural and political planes.

In the Spring 1992 edition of Ten8 the visual arts journal was devoted to Black British Photography, (Hall, 1992). As a whole it rejects a simple essentialism and attempts to display the heterogeneity of black artistic practice at the apex of issues of gender, sexuality and class. Rather than constructing a view of race and ethnicity which covertly works within the parameters of racist discourse Hall develops a notion of hybridisation of ethnicity.

A kind of hybridisation is happening to the English, whether they like it or not, and in this long process of the dismantling of the West, the new perspectives in black cultural practice represented here may have helped to make this a real cultural and historical turning point. (Hall, 1992, p. 7)

In one of his last essays before retiring from the Open University in 1997, Hall grounds the concepts of identity and agency within a political context (Hall, 1996c). This appears a more fruitful starting point than the mere articulation of the bankruptcy of racialised identities. Hall is careful not to regress into an 'unmediated or transparent notion of the subject' (Hall and duGay, 1996:2) and he maintains the power of discursive practice in identity formation. By tracing the

development of Foucault's work, Hall echoes the need to reconceptualise the relationship between subjects and discursive practices. It is in this space that Hall asserts that questions of identity pertain. Instead of refuting the notion of the subject, Hall develops the process of 'decentring'.

It accepts that identities are never unified...increasingly fragmented; never singular but multiply constructed across, often intersecting and antagonistic discourses, practices and positions. (Hall, 1996c, p. 3)

When examining how media learning should respond to the teaching of immigration, the conception of identity and politics that Hall provides offers above is exactly the kind of nuanced understanding that informs the empirical work in this research.

3.1.4 Critical Race Theory

But you cannot do away with racism by rejecting the concept of race (Sivanandan, 1982, p. 162).

The assortment of theoretical positions that are predicated on a normative notion of 'race' range from the biological to the socio-political (Omi, 1994). In the biological or scientifically objective sense, races exist as an independent variable. The socio-political version of race may accept the fallacy of any biological roots but can view human history using 'racial' markers to define social groups. Although 'race' has been comprehensively critiqued from a range of academic positions - biologists to postcolonials - there is an enduring legacy of the term that, I would argue, means it is still a useful category for understanding social relations.

CRT developed in the US in the late 1980s and 1990s and expresses well the paradox at the heart of 'race' education: the will to fight for a non-racist future but configured in a world in which race still matters. Initially CRT was formulated within law studies but in education it was taken up by Ladsen-Billings and Tate (1995) Delgado (1995) and, in the UK, Gilborn (2006). In 1985, Ralph Cohen invited Joyce Joyce, a Black American (her definition) professor to write an article on contemporary US literary theory. Her article *The Black Cannon: Reconstructing Black American Literary Criticism* (Joyce, 1987) was then distributed to two other

‘vanguardists’ of African American literary theory to respond. Professors’ Henry Louis Gates and Houston Baker vociferously attacked Joyce’s central thesis. She had defended the need hold onto notions of ‘black’ identity as the basis for a political struggle against a racism that had not been defeated. They argued that essentialised identities restrict politics to racialised, and by inference, racist terms of reference.

Pushed to its extreme poststructuralist thinking perhaps helps to explain what it has become increasingly difficult for members of contemporary society to sustain commitments, to assume responsibility, to admit to a clear right and an obvious wrong. (Joyce, 1987, p. 296)

On a theoretical and academic plane, Gates and Baker were, like Hall, tapping into the new orthodoxies brought about by post-structuralism and emerging postmodern critiques of the late 1980s and 1990s. Joyce links (or confuses, depending on perspective) a poststructural critique of racialised identities with an end of the struggle against racism. This rejection reinforces the goal of a transformative politics in which racialised identities are important, not for their intrinsic value, but because ‘real’ people live within such identities. She fears that black poststructuralists like Gates ‘attest to the prevalent, malevolent, unconscionable, illusionary idea that race and (it goes unsaid) racism have ceased to be the leading impediments that thwart the mental and physical lives of Black people at all levels of human endeavour’ (Joyce, 1987, p. 321).

I would argue that the reliance, even at the lexical level, on essentialist categories points to the importance of radicalised identities⁴⁹. Indeed at the ‘lived level’, black/’the other’ and white identities are asserted all the time, particularly in discourses related to immigration.

Our notions of race (and its use) are so complex that even when it fails to “make sense” we continue to employ and deploy it. I want to argue that our conceptions of race, even in a postmodern and/or postcolonial world, are more embedded and fixed than in a previous age. (Ladson-Billings, 2004, p. 51)

⁴⁹ From my own perspective, I would assert the value in being defined as Asian, South Asian, Sri Lankan, Sinhalese, British Asian.

Socially constructed factors are still important markers in identity formation. To bring about an end to racism requires the infinite hyphenisation of identity into its various components expressing the myriad forms of social identification possible to the individual and group. This encompasses real places, for me: Tottenham and Brighton and more fictional national/transnational identities: English, British, European. It would include my religious identity as a Catholic, a professional sense of self (Assistant Headteacher, university tutor) and manifestations of my own cultural interests (films, music and sport).

In CRT, 'conceptual whiteness' and 'conceptual blackness' are useful terms to explain how power relations might operate in a classroom.

In a racialised society where whiteness is positioned as normative, everyone is ranked and categorized in relation to these points of opposition. These categories fundamentally sculpt the extant terrain of possibilities even when other possibilities exist. And though there is a fixedness to the notion of these categories, the ways in which they actually operate are fluid and shifting. (Ladson-Billings, 2004, p. 51)

In Ladson-Billing's case she explains that, as an African American academic, she can sometimes be conceptually positioned as white compared to her Latino gardener. This provides a conceptual map where race is a metaphor for power. In a classroom where I am the (British) Asian teacher and many of the students are 'white', it might be that I am considered 'white' in this perspective in some senses.

In that instance, my class and social position override my racial identification and for that moment I become "White". (Ladson-Billings, 2004, p. 51)

The point being made here is about power. Conceptual whiteness equates to having power and conceptual blackness to the absence of it. This binary itself may be further cut across by more material power relations relating to 'real' black and whiteness together with age and gender variables. The power dynamics of the media classroom are never as simple as outlined by Ladson-Billings above and my research will try and present this complexity in the data chapters.

3.1.5 Summarising a theorisation of race

The amalgam of Foucault, van Dijk, Hall and Ladsen-Billings offers me a nuanced theoretical understanding of race as the backdrop to discourses about immigration and Britishness. From Foucault, I have taken the insight of how the state legitimises violence against its citizens using race as a discursive form. This has been further shaped by Dijk's empirical work into dominant media representations of race. This identified the powerful ways in which public debates about immigration are shaped by media reporting. Stuart Hall provided an ideal case study of the 'black' intellectual who finally embraced poststructural critiques of essentialism but like Ladsen-Billings was able to distinguish between an idealised non-racial (and non-racist) world and the material reality of a highly racially inscribed and defined existence for 'real' people. The gap between theory and 'lived' experience is important to note from these theorists. A praxis model of impact reorients the purpose of theory to impact on practice. The racialised roots of national identity are powerful in national narratives (Anderson, 1983) and provide the foundation to 'other' immigrants. In my data chapters, I look at how this conflagration of race, immigration and nation meld in both media representations but also in the utterances from me and my students in exploring the topic of Media and Collective Identity.

3.2 A critique of Multiculturalism

I have explored the role of race within wider narratives about immigration already, now I want to link theories of race and racism with public policy initiatives to deal with immigration. In this regard, multiculturalism has been critiqued from a range of political positions since 9/11. The sense in which public institutions felt the need to investigate their own practice arguably reached its climax with the Macpherson report into the death of Stephen Lawrence. Younge has called the report 'a bombshell on the British political and cultural landscape' (Younge, 1999) that coined a new term to the lexicon to British race policy: Institutional Racism. In keeping with the complex theoretical exploration of race cited earlier, the different forms of overt and institution racism were identified as having a cumulative effect on race relations. Public organisations were reminded of their responsibility (and

accountability) for improving their practice based on this revised understanding of how racist attitudes function within institutions (Lea, 2000). Once again the micro relations – how individual ‘white’ police officers think about ‘black’ members of the community were linked to more macro issues of the institutional structural responses in the policing of communities (see Rice and White, 2010 for an edited collection on policing and race). It is very difficult to tell members of various ethnic minority communities that race does not have any currency⁵⁰ and so the challenge from Macpherson was for public bodies to use this knowledge to work towards the elimination of racism. It is important to stress that this was not to be achieved through a theoretical recourse to race not existing, indeed the actual acceptance of race as a social category was required for change to be measured.

This thesis is broadly concerned with the nature of formalised media studies in the digital age. The lived experience of students as media consumers is therefore an important factor in their identity as learners in the classroom. In order for the subject to be considered ‘live’ or relevant, it is important that the students’ various lifeworlds (Habermas, 1984) are used as constituent features of formal learning. This is why the media representations of migrants ended up being a particular focus for the research. In this contentious area of media output and civic debate the interface of home/school, family/teacher and informal/formal learning could be explored in the research data analysis itself. The media texts, for example films like *Ghosts*, (2007), *East is East* (1999) and *Dirty Pretty Things*, (2002) that had been studied in the pilot phases of the project explored the sharper end of ideological battles around ‘race’, ethnicity and national identity.

Although there is some evidence of Britain becoming more racially tolerant with an acceptance of the multicultural nature of British society (Finney and Peach, 2004), there has been a counter movement to attack multiculturalism in public policy.

Under the doctrine of state multiculturalism, we have encouraged different cultures to live separate lives, apart from each other and the

⁵⁰ Teresa May, the then Home secretary in 2013 launched a campaign to reduce the number of ‘stop and search’ incidents acknowledging the disproportionate number of black males stopped under these powers. An Equality and Human Rights Commission (EHRC) report stated that black people were ‘six times as likely as white people to be stopped’ by the police. (<http://www.bbc.co.uk/news/uk-24902389>)

mainstream. We have failed to provide a vision of society to which they feel they want to belong. We have even tolerated these segregated communities behaving in ways that run counter to our values. So when a white person holds objectionable views – racism, for example – we rightly condemn them. But when equally unacceptable views or practices have come from someone who isn't white, we've been too cautious, frankly even fearful, to stand up to them. (Cameron, 2011, no page)

The second area in which multicultural Britain is openly rejected is around the treatment of recent first generation immigrants. The migrant 'crisis' has been a perennial backdrop to summer media reporting in the 2000s. The summer of 2015 was awash (grim pun intended) with immigration stories on television, newspapers and social media (BBC, 2016a) but moral panics about immigration have a long and inglorious past.

although there have been intermittent panics about specific newsworthy episodes, the overall narrative is a single, virtually uninterrupted message of hostility and rejection. (Cohen, 2002, p. xix)

The conflation of economic migrants and asylum seekers muddies the waters even further. In a literature review on attitudes towards asylum seekers conducted by Commission for Racial Equality (CRE), there was a generally negative set of perceptions amongst the host community (Finney and Peach, 2004).

- Britain is a 'soft touch';
- there are too many asylum seekers;
- the majority of asylum seekers are not 'genuine';
- asylum seekers pose a threat to British culture (including religion, values, ethnicity and health);
- asylum seekers pose a threat to the British economy (through illegality, increased competition and an economic burden); and
- asylum seekers are treated well to the detriment of the existing population.

Source: (Finney and Peach, 2004, p. 28)

These anxieties are then traced through media reporting of migration and, as such, formed a context for me to explore the data, particularly Chapter 6 on student attitudes. Rather than explain this phenomenon through a simple media effects lens, a more nuanced sense of media producer/text/audience relations based on a cultural studies approach offers a richer way to understand the processes at work. Philo (Philo et al., 2015) articulates a more dynamic process within a 'circuit of communications' between the three phases.

In research from the Oxford Migration Observatory (2013), it is press reporting that is put under the content analysis microscope. Using computer aided techniques, it analysed a corpus of 58,000 news stories containing over 43 million words that covered the news output of all the British newspapers from 2010 to the end of 2012 to investigate how *immigrants, migrants, asylum seekers* and *refugees* were represented. These four categories were chosen for their subtle, but still important, distinctions to be compared in press reporting. The methodology used in this Oxford study – a cold content analysis completed by computers without the aid of human codification still identified a similar picture of hostility that is congruent with more discourse analytic approaches (e.g. van Dijk, 2011). The relationship between content and discourse analysis is of methodological interest and will be explored in Chapters 4, 5 and 6.

The views of Lord Ashcroft (2015) and David Cameron on multiculturalism coalesce around a view of Britain that accepts the immigrants of the 1950s and 1960s but only if they have assimilated into a relatively fixed notion of Britishness. For new migrants, and second-generation migrants who are openly critical of Britain foreign policy, the rhetoric becomes much tougher. In much the same way that media studies has been attacked from the inside, proponents of multiculturalism (Phillips, 2015) have also begun to distance themselves with the concept. This has been part of a growing hostility towards Islam and migrants in general.

The legacy of a disastrous war in Iraq overshadowed earlier more positive race policies, as did continued scapegoating of groups including Muslims, asylum seekers, gypsies, East Europeans. (Tomlinson, 2008, p. 151)

So far, this chapter has been concerned with theorising race and exploring impact of this on public policy. I now locate the debates more specifically within the field of education in the UK.

3.3 Multicultural Education

It may seem odd for the critique of multiculturalism to come before a description of its manifestation on education. In the British context, multicultural education is a broad descriptor for race education policies and practice but it has also a more historically defined meaning⁵¹.

The 1977 Green Paper Education In Schools argued that all schools should give their pupils an understanding of the multi-ethnic nature of British society. It was perceived that second generation immigrant children had their own 'special needs' and that within their own ethnic backgrounds were cultural traditions that should be respected. This 'multicultural' perspective cemented the shift from 'integration' to 'pluralism'. Multicultural education was not to be confined to ethnic minority children but to encompass the 'host' community.

Our society is a multicultural, multiracial one, and the curriculum should reflect a sympathetic understanding of the different cultures and views that now make up our society. (DES, 1977, p. 41).

Although the Green Paper embodied a progressive rhetoric, in reality there was little evidence to support the view that multicultural education had really freed itself from inner city multiracial schools. The Rampton Committee was set up in 1979 and published an interim report in 1981 (DES, 1981). The Rampton Report although examining Afro-Caribbean underachievement, called for a broadly based multicultural approach to curriculum development in 'all' schools. It signalled a clear refutation of assimilation and acceptance of the cultural diversity of modern Britain.

A 'good' education cannot be based on one culture only, and in Britain where ethnic minorities form a permanent and integral part of the population, we do not believe that education should seek to iron out the dominant culture. On the contrary, it will draw upon the experiences of the many cultures that make up our society and thus broaden the cultural experiences of every child. That is what we mean by 'multicultural education'. (DES, 1981, p. 26)

⁵¹ The first 1970's project on the educational needs of black children, carried out by the National Foundation for Educational Research (DoE, 1974) and sponsored by Department of Education, reported a range of initiatives for the teaching of immigrant children. The focus was on the immigrant children but over time there was a growing realisation of the need to teach the host 'white' community about the changing ethnic composition of Britain.

The committee continued its work examining the factors affecting the educational (often under) achievement of ethnic minority children. The final report under the chairmanship of Lord Swann had far reaching recommendations. Its title 'Education for All' implied that multiculturalism should permeate all schools and colleges, indeed it argued that education should:

look ahead to educating all children, from whatever ethnic group, to an understanding of the shared values of our society as a whole as well as to an appreciation of the diversity of lifestyles and cultural, religious and linguistic backgrounds which make up this society and the wider world. (DES, 1985, p. 316).

Troyna (1989) critiqued the Swan Report for not forcing all-white schools to embrace multiculturalism. The notion of 'Multicultural Britain' was only really explored in multi-ethnic areas and therefore, for large parts of the country, education was conceived as if Britain was monocultural. On the important issue of language Swann harked back to the assimilationist model of the 1960's. Swann was viewed by many to expose the weaknesses of multiculturalism.

Just to learn about other people's culture is not to learn about the racism of one's own culture. To learn about the racism of one's own culture. . . is to approach other cultures objectively. (Tomlinson, 2008, p. 54)

3.4 Antiracist Education

Chris Mullard (1984; 1985) led a critique of multicultural education in the mid 1980's. He argued that its focus on culture rather than racism legitimised, what was to be crudely labelled, the 'saris, steel bands and samosa' approach. In essence the most wounding charge against multiculturalism was that it perversely supported racist ideologies and maintained the status quo. Mullard's critique of multiculturalism was taken up by a range of academics and teachers (e.g. Hatcher, 1987). Mullard (1984) cites multicultural education's failure to take root in white rural areas as evidence of its crude political function in containing resistance. In contrast, 'anti-racist education' imbued itself with the aim of getting white students to understand, and own, the structures of racism. Anti-racism was a socially transformative pedagogic model that encompassed other 'social crimes' such as gender and class prejudice and thus can be seen as part of a wider political project

with many similarities with the 'demystifying' tradition in media education. By the late 1980's multicultural and anti-racist positions had become increasingly polarised.

Sally Tomlinson, (in the second full length study into multicultural education in white schools) ignored the claims of anti-racists and continued to use the term multiculturalism to describe her project (Tomlinson, 1990). She argued that the debate was 'irrelevant' and 'antagonistic' She followed Leicester (1989) in describing the debate as a false dichotomy. Rather than bridging the gap between the two positions she nullified the anti-racist position by arguing that multicultural education *is* anti-racist education.

There has been little evidence produced by anti-racists to support their contention that those teachers putting into practice multicultural aims were not also challenging the racist belief of their pupils. Descriptions of anti-racist teaching . . . do not differ greatly from the descriptions of teaching labelled as 'merely' multicultural. (Tomlinson, 1990, p. 89)

For the purposes of my research, there is a need to explore the cultural diversity of Britain as expressed in the range of representations of Britishness. The notion of Britishness became more fashionable throughout the 1990s in both popular culture through Cool Britannia⁵² (Harris, 2004), visual culture with artists like Chris Offili and Keith Piper (Tolia-Kelly and Morris, 2004), postcolonial studies (Chambers, 1989) and popular journalism (Paxman, 1999). For the British children in my class, of whom some were born abroad, there is a need to accept the plural nature of national identity. This paradoxical celebration of difference as a defining component of contemporary Britishness does need to be allied to the more overtly critical notion of 'antiracism'.

3.5 Contemporary approaches to race education

Since the demise of this coherent antiracist movement in the 1980s, there have been various forms of radical multicultural education movements in the 1990s and 2000s. Each is rooted in a transformative 'critical' pedagogy that empowers pupils to identify themselves as agents in a political struggle in relation to the oppressive

⁵² Cool Britannia is synonymous with the first term of New Labour in the late 1990s and presented a more plural representation of the country that celebrated difference.

and coercive power of the vested interests that thrive in both authoritarian and supposedly democratic states. Each use the work of Paulo Freire (Freire, 1970a, Freire, 1970b) as a common source of inspiration. Freire worked with the Brazilian poor outside of the institutions of formal education to develop literacy skills as a form of political action. The pedagogy was rooted in a less hierarchical model of teacher/student relations with both parties engaged in meaningful cultural action to effect transformational societal change. Rather than instrumental delivery of literacy education, Freire's pedagogy engaged the powerless in a 'dialogic' inquiry that would foster a reflective self-awareness that could be used to effect structural change

While I might argue that there is a certain romanticism in Freire's conception of the underclass and the power of agency for teachers and students, there is a strong moral imperative in his work that has connected to those who are similarly drawn to education to fight for social justice. Of particular interest to this research is the unapologetic call for the emotional plane to be hailed in the educative process. Goodman explains this as a key feature of social justice education:

For students to be connected to the content there needs to be an emotional link. For them to stay engaged in a process of growth and change, we need to help them work through their feelings. (Goodman, 2011, p. 39)

However much I believe that the power of reason is still the prime pedagogic driver for social change, the emotional and affective plane must be considered in designing teaching and learning activities. This subtlety will be explored in the next three chapters as I grapple with the reason and emotion in the planning, delivery and evaluation of my unit on teaching Media and Collective Identity.

3.5.1 Radical race pedagogies

There is a plethora of broadly emancipatory models of multicultural education that have emerged from the US, UK and Australia. All involve some kind of radical reworking of an essentially Freirian view of education to empower the marginalised and critique social power structures. Critical Multiculturalism (May and Sleeter, 2010) and Revolutionary Multiculturalism (McLaren, 1997) are both

rooted in a perceived 'radical' pedagogy (Giroux, 1992) that place enlightened educators in a vanguardist position in opposition to the prevailing dominant ideology of schooling.

The key issue for those advocating a radical version of multicultural education is not that identity is multifaceted, it is that the very idea of multiculturalism is predicted on a notion of 'race'. While there might be some 'good work' in praxis, the reality is that critical pedagogy is conceived of in the imagination or the will to imagine the future. This sidesteps the reality of lived experience and potentially creates an intellectual virtuous circle of thought, where action and reflection is far removed from the criticality implied by the perspective. Rather it can appear as being self-congratulatory on its own supposed impact - as seen below.

It is in the arena of the social imaginary that critical pedagogy as a form of cultural politics can make a necessary intervention. (McLaren, 1997, p. 29)

Critical Multiculturalism is a relative of 'Revolutionary Multiculturalism'. It is 'critical' of a liberal ethos of benign cross-cultural understanding. Similarly to the antiracist movement of the 1980s in the UK, these US educators are sceptical of approaches that posit the problem as 'misunderstanding' rather than structural power relations.

Critical multiculturalism gives priority to structural analyses of unequal power relationships, analysing the role of institutionalized inequalities, including but not necessarily limited to racism. (May and Sleeter, 2010, p. 10)

Like McLaren and Giroux, advocates of this model are similarly stuck in a tautological lock in understanding identity through poststructuralist terms whilst at the same time asserting the material and discursive power of the 'fictions' as they relate to 'race'/ethnicity. When faced with what to do when one rejects the ontological basis for race whilst asserting the power of racialised identities, May and Sleeter choose to assert the material over the discursive:

Cosmopolitan advocates...who champion a new deracinated global identity of the 'citizen of the world' and who argue that this global identity will quickly replace more localized ethnic and cultural ones, consistently underestimate both the enduring nature of the latter and ,

once again, the issue of choice and constraint. (May and Sleeter, 2010, p. 6)

I have a degree of sympathy with the sentiment that lies behind these more radical conceptions of identity. There is a vacuity in the 'Cosmopolitan' position outlined above that allows politicians from centre left and right perspectives to revel in shallow appreciation of diversity. London 2012 Olympics was a prime example of 'feel good' plurality. However, after the event, the plight of asylum seekers (like Mo Farah) and naturalised Britons (Yamilé Aldama Pozo) became more problematic (Aldama, 2012).

A more complex conception of identity is key to understanding how individual and group affiliation cut across racial, ethnic, class, gender etc. lines. The exploration of the inconsistency of affiliation and the wider critique of the epistemological foundations of homogenous identity is one of the ways cited in the research for developing cultural understanding that traverses monolithic identity forms. However, the lived experience where such markers can feel tangible and indeed important also needs noting to build pedagogies that are suitably attuned to the students that we teach. The critical multiculturalists are able to negotiate this more convincingly than McLaren and Giroux and point to a reconciliation that this research wants to explore in the teaching/learning of the actual unit on 'media and collective identity'.

A critical multicultural approach can thus foreground sociological understandings of identity – the multiple, complex strands and influences that make up who we are – alongside a critical analysis of the structural inequalities that still impact differentially on so many minority groups – in other words that such groups face or experience. (May, 2009, p. 42)

Given the enduring utility of race in common sense conceptions of identity, it is important to examine the role of education in predominately 'white' schools as most of my students in the study were 'white'.

3.6 Multicultural Education in white schools

Even in an all-white town, race was never absent. (Roediger, 1991, p. 3)

It is interesting that Tomlinson's (1990) book published in the 1990s was rare (see Gaine, 1987 and Epstein and Sealy, 1990 for previous work) in exploring multicultural education in predominately 'white' schools. Until then white youth's cultural identity was explored in the field of cultural, rather than straight education, studies (Willis, 1977). Tomlinson asserted the responsibility of white schools to educate their pupils for a diverse, multi-ethnic Britain beyond a tokenistic version of multicultural education. For Tomlinson, multicultural and antiracist education could be productively reconciled to explore power and agency in white pupils.

It is now more widely understood that Britain cannot afford – politically, socially or economically – to raise white monocultural young people, who regard racially and culturally different citizens of their own and other countries as inferior and alien. (Tomlinson, 1990, p. 8)

Tomlinson acknowledged the dearth of prior literature in this area and pointed to 23 Education Support Grants funded by the DES that were given to local authorities across England. Most were in schools with a small proportion of 'non-white' pupils in places like Cumbria, West Midlands, Shropshire and, interestingly for this research, West Sussex⁵³. Given the rationale that Tomlinson presents for engaging white schools in a deeper exploration of cultural identities, there is too much focus on the voyeuristic aspects of multicultural education. It should be noted that there still remained a lack of impact studies on multicultural education in white schools. Hamilton's research at the University of Essex is a rare example and found a lack of interest in white schools in promoting the benefits of pluralism (BBC, 1999).

In the main, studies of white youth and race have tended to favour exploration beyond the classroom. Jones' piece of qualitative research as a youth worker focused on the uses by white youth of reggae music in Birmingham (Jones, 1988). Hewitt focused on the urban experience of groups of adolescents in South London (Hewitt, 1986). Back's - yet another youth worker rather than teacher - ethnographic research in the 1980s and 1990s also explored the specifics of white

⁵³ The West Sussex project ran from September 1986 to March 1988 and involved 4 primary schools and 2 middle schools under the guidance of an advisory teacher. As a pilot, it aimed to influence teachers and headteachers to develop approaches to prepare the children to 'respect each other'. The West Sussex project focused on dance, food and travel. However, there are the beginnings of more productive work around prejudice and development in Geography and a 'media initiative on 'Images'.

urban experience. The core informants were from the youth clubs. Although sympathetic to the ideals of antiracism, he was suspicious of how it positioned white youth in an accepted narrative of power.

Whites were constructed as 'saints' or 'sinners'... either singularly racist or pure advocates of rejecting racism... My initial impulse was to try to make sense of what existed in the space between anti-racism as a moral dogma and the resonance that racism had within the lives of young people. (Back, 1996, pp. 2-3)

The advocates of versions of 'race' education predicated on structural power relations can inadvertently position 'whiteness' in opposition to 'the other' and therefore build pedagogies that reinforce the kinds of assumptions about 'whiteness' and 'the other' as unhelpful racialised categories. In extreme situations it can have a range of negative effects from simplifying social power relations, and assuming levels of agency in 'whiteness' that just don't seem to be grounded in an empirical sense. White working class youth are more disenfranchised than many affluent second generation Indian pupils (BBC, 2016b). The achievement of pupils according to ethnicity paints a complex picture of how 'race', class, gender and region intersect. Some ethnic groups, for example Indian and Chinese pupils, perform above the national average while working class whites and 'white' Roma performance is substantially lower (BBC, 2016b, Perera et al., 2016). Therefore, simple assumptions about power, and by implication, the apportioning of blame can unhelpfully frame the form and function of 'race' education.

The issue of how to change white students' racist attitudes is a contentious one. In the same way that I do not want to view ethnic minority children as deficient, I am sceptical of models that assume a consistent form of racism located within all white people.

As a white person, to become involved in questions of race is to risk being seen as patronising or interfering, or even being labelled racist. To remain silent is to selfishly ignore the fate of others in pursuit of unearned privileges. It's a no-win situation. And that situation is caused by the fact that white people have always placed themselves outside relations of race. (Pearce, 2005, p. 40)

My research inverts this issue as I am a British Asian teacher exploring issues of race with a predominately white study body. What does this imply for the 'insider'

with the cultural capital, moral authority and let's face it, as the one who has chosen the topic? What are the challenges of such an approach and what are the layers of power that are vested in interactions, asides and formal learning? I would contend that in media studies, and particularly in the concept of representation, that students have been exposed to a metacognitive approach to issues of race, ethnicity, power and agency that embody the values of Critical Race Theory. Of course the extent to which they 'change' or 'reinforce' their existing attitudes is not the same as being offered the pedagogic encounter to explore their attitudes.

3.7 Summary

The election of the coalition government in 2010 and the Conservative victory on 2015 has initiated a shift towards a more traditional notion of national education. Media study has all but been stripped from the National Curriculum within English and abolished its place as a cross curricular dimension. The study of Citizenship, an important area of New Labour education policy (Kisby, 2012) that fostered an appreciation of multicultural Britain, has been replaced by requirement of schools to promote 'British Values' and guard against (Islamic) extremism (Arthur, 2015). Again there is a marked similarity between global positions that assert essentially racist policies with an increasing assertion by these same nation states to record mobile and internet usage of its citizens under the guise of protectionism.

From a historical point of view, there has been a structural weakness in the governmental response to the teaching of migrants and migration. Tomlinson, a respected figure on multicultural education in the British context labels government policy in the post-war era as:

negative, defensive, contradictory central government policies directed towards racial and ethnic minorities in Britain have made it very difficult for educators to agree on the part education should play in the creation of a plural, non-racist, multicultural society. (Tomlinson, 2008, p. 177)

My research treads a very fine line in asserting that the study of media, and the issues that this raises about power, agency, resistance, empowerment, is essentially a 'political' intervention. However in doing so, there is a scepticism, or it might be better put as a realisation, of the limits of formal study in effecting change

or transformation in students. These limits are defined by the complexity of social relations within the classroom and beyond. Rather than being gloomy from this assertion, I am excited by the challenge and revel in an honest assessment of the current situation and my role in trying to create a sense of empathy, understanding and tolerance in the students that I teach – in the full knowledge that I am but only one influence on them.

Imperialism allowed people to believe that they were only, mainly, exclusively, white, or black, or Western, or Oriental...no-one today is purely one thing. Labels like Indian or woman, or Muslim, or American are no more than starting points. (Said, 1993, pp. 407-8)

There is a difference between asserting the multiple or fractured sense of identity as Said identifies above and a notional sense of racialised categories as simply discursive constructs. I agree that identity is not defined in one exclusive form but that does not mean that race is not one of the many social markers that are used to define a sense of self.

My theoretical reading of race provides a subtle understanding of its enduring power in narratives of nation but also its value in the way individuals understand themselves on their own terms. This is as much the case for me as well as my students.

4.0 Methodology

The topic of immigration invites the explicit teaching of the media concept of representation comparing contrasting pedagogical approaches. Through the lens of teaching this controversial issue, I explore the distinctive features of media studies to engage with a complex, nuanced and sensitive position from which to foster civic engagement in young people. Using a Critical Realist (Bhaskar, 1975) ontological and epistemological framework, I construct a theoretical position rooted in what to study in media (a modified version of the influential BFI model, Bowker, 1991), how to study it (Multiliteracies, Kalantzis, 2008), the purpose of it (Framing and classification, Bernstein, 1975), and anti-essentialist classroom relations as it relates to race (Critical Race Theory, Ladson-Billings, 2004).

My theoretical position is informed by the 'Multiliteracies' project of the late 1990s (see Cope and Kalantzis, 2000, Kalantzis, 2008) and updated by Cole and Pullen (2009) and Kalantzis and Cope (Kalantzis, 2008). This pedagogic model potentially offers a pathway for media teaching and learning that compliments the conceptual framework of the subject. It also engages with the multi-ethnic nature of many countries in the more economically developed countries (MEDC), for example the US, Britain and Australia but also those in the 'global south' (e.g. Brazil, South Africa and India). Multiliteracies is a pedagogical response to the cultural and educational impact of digital media communication. My research is also influenced by Bernstein's notions of classification and framing to interrogate what happens when young peoples' everyday use of 'new' media becomes 'pedagogised' in media studies (Bernstein, 1996). Both these approaches bypass sterile educational debates about traditional and radical pedagogies by acknowledging the range of strategies used by teachers in everyday practice. Chapter 2 made the case for the enduring value of the BFI model around the concepts of institutions, forms, representation and audience and this informs the theoretical position. These concepts offer a degree of criticality that is potentially missing from more Media Studies 2.0 versions of the subject. My focus on race education in Chapter 3 is linked to its relationship with immigration and 'the other'. Although there is a positive engagement with poststructuralist and postcolonial thinking, my research

is rooted more in a Critical Realist ontology and epistemology that is similar to Critical Race Theory.

As a classroom teacher, I employ a whole range of teaching strategies and I expect students to adopt different learning positions and styles thus rendering a singular pedagogical strategy reductive and unreflective of 'real' classroom experience. Buckingham made this point clearly in his investigation into media teaching and learning in the 1990s.

When one looks at detailed, ethnographic accounts of classrooms of the kind in this book, it is clear that the realities of teaching and learning are much less straightforward. Not only do teachers adopt negotiated positions: it is also the conditions of classrooms, and the often contradictory constraints on teachers, make it impossible to simply implement 'progressive' or 'traditional' pedagogies. (Buckingham, 1990, p. 215)

The collective identity unit on the OCR A level media studies course is a representative example of a media studies unit on an A level course. In this respect it may be possible, to a degree, to generalise from the findings of the research and thereby 'illuminate the general by looking at the particular' (Denscombe, 2010, p. 53). As my study concerns the nature of media teaching and learning in the digital age, all examination boards⁵⁴ are grappling with the issues initiated by the shift from broadcast media to 'digital and social media'. To this extent, this study will explore the different discourses and strategies adopted by teachers and students through the example of the teaching and learning of one particular A level unit in one school.

This chapter is structured into sections that mirrored the research process. I start with the foundational position of Critical Realism that lends the ontological and epistemological framework for the rest of the research design. The Critical Realist position allowed me to assess the practical and theoretical strengths of Action Research (AR) but always in acknowledgement of my complex engagement with and reading, of 'theory'. Here my central tension, identified in the introduction,

⁵⁴ During the writing up of the research, the future of media and film studies as examined at GCSE and A level courses became a live issue with the Media Education Association in summer 2015 urging all stakeholders to respond to OfQual and DfE consultations on the composition of future media courses MEA (2015) .

between broadly Habermasian and Foucaudian social theories are played out in the choice of research and data analysis methods. The actual logistics of the data gathering and chosen research methods are explored in a dedicated section. I will also present some of my own research skills competence particularly in my use of Nvivo to make sense of all the multimodal data (moving image, audio, written, gestural) that was gathered. The chapter will conclude with a detailed section on the data analysis tools chosen to interrogate the data from different perspectives. A convoluted methodological journey is a defining feature of my research and in itself, I would suggest, presents a methodological contribution to knowledge in media education research.

4.1 Critical Realism

At its highest level, my research assumes a Critical Realist ontological and epistemological perspective because it assumes a pre-existing reality but also assumes that research can only partly capture it. Unlike some other theoretical positions that are more positivist or poststructuralist, Critical Realism operates at an even higher meta-theoretical level and can therefore contain perspectives, methods and tools that can seem antithetical in these purer theoretical positions. For my own research that has been influenced by different strains of Critical Theory, Critical Realism offers an attractive home where research paradigms can talk to and interrogate each other.

I defend my ontological assumption of a pre-existing reality based on my readings around race (I can see that I am a different race to my white students) but also am very aware of the discursive formulations that govern how race is mediated in social pedagogic and media relations. As discussed in the previous chapter, I am particularly drawn to the notion of race in this context and the ways in which racial and ethnic markers take on the 'real'. For the practitioner, the notion of (even an unknowable or partially knowable) external reality opens the space for change through agency. This is again attractive in the practitioner/researcher realm where research is grounded in the possibility, however contingent, of change through action. For me, research that is solely discursive or explanatory is nihilistic in the

same way that research that is convinced of its ability to predict is superficial. This is the value of Critical Realism, for me, in this context of an inquiry involving media, race and pedagogy and my on-going teaching and learning role in teaching practice. Critical Realism is based on the importance of tangible outcomes in my research endeavour through an ethical commitment to praxis as set out in Chapter 1. Critical Research invites research methodologies like Action Research to impact on practice.

Positivist and realist ontologies derive knowledge from the observable and 'knowable' mainly through quantitative methods. It is anti-relativist and establishes truth through the testing of hypotheses. Although I may have a broad hypothesis about the positive value of media teaching/learning about the controversial topic of immigration, I am not able to adequately explore attitudes (and attitudinal change) with the, arguably, limited tools of questionnaires and closed question interviews. The quality of these methods is, for me, 'thin' given the complex conditions in which meaning is produced. In contrast, poststructuralist and postmodern ontologies are suspicious of naïve notions of 'prediction' implicit in positivist positions but their assertion of the primacy of the 'discursive' can devalue the agency of individuals and social groups to effect change. A dialogue with poststructural voices will be a feature of this chapter as its explanation of the discursively constructed account of reality is of immense value to how teachers/students relate to the media they consume and the attitudes towards immigration. My research is open to voices from poststructuralism and even positivism but the main ontological position I adopt here is Critical Realism.

Bhaskar, the most pre-eminent proponent of Critical Realism (Bhaskar, 1975, Bhaskar, 1989) proposes that an independent reality exists beyond the researcher and research subjects. The fact that this independent reality can only be partially known through whatever epistemological lens the researcher chooses is a strength of a Critical Realist ontological position. Just because we cannot capture reality in its entirety does not mean that this independent reality does not exist. It may be difficult to defend the notion of race in terms of genotypes but phenotypical markers such as skin tone and eye colour are accepted in biology as an example of

discontinuous variation. How these differences are ascribed through discourse may exist on a different epistemological plane to genotype features but their social manifestation means that race does exist beyond discourse and language. Race matters and to build a society where it is not a feature of discrimination needs to be fought head on and not simply through analytic deconstruction. The value of Critical Realism is that it, according to Bhaskar, does not conflate ontology and epistemology. The resultant 'epistemic fallacy' (Bhaskar, 1975) can lead to a sense in which the real world is reduced merely to the knowledge that researchers have of it.

Another aspect of the fallacy relates to the ways in which those researching children and youth equate the researcher's interpretation of children's reality through their own adult perspective. Here the 'epistemic fallacy' manifests in what Alderson identifies as a three-way epistemological lock that purports to unveil an ontological reality that is really based on an epistemological understanding.

The epistemic fallacy is trebly significant in research with children if researchers impose intellectual, adult-centric beliefs and values, first on their own thinking, second on the children they observe, and third on their definitions of problems and possible remedies intended to improve children's lives. (Alderson, 2013, p. 70)

Unlike most positivist and anti-positivist methodologies, Critical Realism can incorporate such perspectives in weaving an ontological position that reconciles 'thick descriptions' (Geertz, 1973) of psychosocial pedagogic processes.

It does not mean, however, that we see it as a simple mixture, drawing in an eclectic way upon various elements, without thoroughly reflecting upon the fundamental epistemological foundations on which they rest. We will instead present an attempt to create something new out of a number of different – sometimes irreconcilable – perspectives. This new perspective preserves the knowledge and insights from previous positions, but offers a distinct alternative. (Danermark et al, 2002, p. 2)

In an attempt to bypass the epistemic fallacy, my research will be transparent in distinguishing between objective 'reality' and my partial understanding of it using the methods chosen in the research design. This perspective offers me the possibility of a:

compromise position that neither abandons the independence of the real (Habermas) nor insists on the possibility of a single and true account (Foucault). Here there is a clear separation between ontology, the way things are, and the epistemology, the way in which we construct our knowledge of the world.' ...In this position we can take for granted the nature of the social as real, stable and partially independent while the construction of our knowledge of this reality is tempered by our position in time and space and by the cultural milieu that we inhabit (Dunne et al., 2005, p. 20)

This allows me as a teacher/researcher to discuss my own positionality so that, at a macro level, this thesis is about 'being a teacher' in this neoliberal world. For some educational researchers e.g. (Hammersley, 1990), this abandonment of a value neutral position compromises the reliability and validity claims for qualitative research as it is so dependent on the whims of the particular researcher. In Critical Realism, the partial and the particular are defining elements of its methodological perspective and it revels in not providing a totalising worldview. Indeed its decoupling of ontology and epistemology means that the researcher view, based on her own set of knowledge ideas, is not equated with an independent reality. However, the fact there is an assumed independent reality allows the Critical Realist to assert the ability to make value judgments against this 'real' backdrop. This positioning refutes the critique of Hammersley as Critical Realism cautions the researcher against equating their knowledge (epistemology) as reality (ontology) but also allows the relativist shackles to be thrown off in making judgments. In Alderson's Critical Realist research into different neonatal units, there was a limit to the scope of the judgments that she felt that could be made.

Social construction theories misled us into thinking that we could not or should not compare the four very different units. We should only describe them and try to understand each on its own distinct and non-transferable terms. Yet we could not help noting great differences between two outstandingly humane units, one quite harsh unit, and one in between. I now think our study should have been more comparative, based on the kind of real and moral transfactual criteria that DCR (Dialectical Critical Realism) could justify. (Alderson, 2013, p. 70)

In my own research, I wanted to avoid the epistemic fallacy but try hard not to judge my students' attitudes or second-guess their behaviour or actions without careful observation and self-reflection. However, I did want to be able to make judgments on the types of teaching and learning that I saw taking place. In the

same way that Alderson was hampered by the need to describe, I want to be able to describe different models of media teaching and learning but also be able to make comparative judgments at the end of the research. Enmeshed within this discussion about the role of the researcher, is the on-going consideration of notions of agency. Critical Realism has advocates within Action Research for its foregrounding of social justice as a guiding principle for engaging in social research.

(Critical Realism) recognises positive emancipatory power. This transformative capacity enables agents to plan and construct moral systems, to feel and care for others, and to collaborate on promoting justice, solidarity and transformation. (Alderson, 2013, p. 70)

With my small-scale Action Research project, the Critical Realist approach is both logistically proportionate and theoretically nuanced to capture the complexity of pedagogic practice. My role in analysing the words and actions of others is not to overlay the research subjects with the researcher's interpretation but neither do I assume I know what is going on for my subjects. In an early attempt to offer a cultural studies approach to media education, Buckingham and Sefton-Greene problematised the status of the research data and how to present it.

We have tried to 'read' the data, not as transparent evidence of what students really think or feel but as a form of social action that needs to be related to social contexts in which it is produced. From this perspective, what students say about popular culture, and the texts they produce, is part of the process by which they construct their own social identities. (Buckingham and Sefton-Green, 1994, p. 10)

In summary, Critical Realism offers me a version of judgmental rationality that can be utilised to make meaningful claims to knowledge that will be of relevance to practitioners and policy makers interested in defending the distinctive features of media study alongside me.

Bhaskar argues for a combination of ontological realism, epistemic relativism, and judgmental rationalism. Ontological realism supports the view that the real world is independent of our knowledge. Epistemic relativism recognises that this means there is no guarantee that our knowledge corresponds to the way things actually are. However, in contrast to poststructuralist relativism, critical realism argues that there are still rational grounds for preferring some explanations over others. This is rooted not in the nature of knowledge, but in the nature of the

world that this knowledge is about. Judgmental rationalism implies that there are good grounds for preferring some explanations over others based in their attempts to explain what goes on in the world. (Joseph, 2014, p. 5)

This dialectic Critical Realist position is similar to the hermeneutic critique expressed by Biesta on the 'sense of irony' and 'impossibility' (Biesta, 2016, p. 459) of the teacher's attempt to impact on students at the level of attitudinal change. A 'real' change of view is not just discourse being played out or a different kind of performativity, it may mean a more tangible change in the way race/immigrants are viewed in friends, neighbours and colleagues⁵⁵.

4.2 The Case for Action Research

Critical Realism has a strong link with forms of Action Research as both emphasise the practical function of research. As stated in the previous section, Critical Realism includes a moral imperative to 'change the social world we inhabit' (Bhaskar, 1989, p. 2). This resonates strongly in my research and the choice of Action Research is a logical embodiment of the values of Critical Realism as espoused by Bhaskar. One of the weaknesses of solely discourse led research methodologies is the absence of agency as a driver of change in any simplistic sense. I have continually stated in my research the contextual limits of 'agency' but to deny it as a 'web of fictive meaning' (Flax, 1990, p. 32) as Flax wryly comments is not a position that I can hold as a teacher/researcher. The act of practitioner research is predicated on the assumptions that I am not independent and objective and that there is no data that is untainted by the conditions of its, admittedly artificial, production. As Winter, an advocate of Critical Realist Action Research summarises:

we experience the world in terms of the 'stories' we tell about it – we are members of 'a story-telling species', and we 'produce' our experience in the form of our narratives and concepts...Inquiry, therefore, must be seen as an ongoing and never completed process of practical work ... of checking our narratives and concepts against events, using whatever cognitive resources (theories, evidence) we may happen to have available at a given point in history.... We have to accept that social inquiry is always situated within, and part of, the historical development of the social world it seeks to explain. It is therefore necessarily 'self-reflexive'....

⁵⁵ Physical attacks leave very real wounds irrespective of the discourses that produce the conditions that allow humans to attack each other.

*it will always need to explain itself and to recognise explicitly its limits.
(Winter and Munn-Giddings, 2001, p. 6)*

Action Research (Lewin, 1946) is a familiar methodology amongst teachers wanting to go beyond the role of reflective practitioner and there are many guides for the teacher/researcher (Winter, 1989, Elliott, 1991, Altrichter et al., 1993, McNiff and Whitehead, 2002).

Action research has become a prominent methodology...it is widely accepted as a means of supporting school-based professional development. (Noffke and Somekh, 2009, p. 2)

Nokkfe (1997) labels three dimensions of Action Research as interconnected: professional, personal and political. The professional dimension is clearly of relevance to this research design as it asserts the need for teachers to produce knowledge for educational practice. The institutional context of school defines this dimension and, with it, the potential remit or scope of research with a primarily professional function. My research design relates to this dimension as the teacher planning is attuned to curricular ends but with a clear willingness to develop teacher practice to adapt to changing social relations brought about by the digitisation of the mass media. The personal component to the research is of significance given the nexus of the research around notions of Britishness, attitudes towards migrants and the agency of the teacher to intervene at the political and cultural level in micro educational processes – as explored in Chapter 3.

Carr and Kemmis describe Action Research as being about, first the improvement of *practice*; second the improvement of the *understanding* of the practice by its practitioners; and third, the improvement of the *situation* in which the practice takes place' (Carr, 1986, p. 165 original emphasis). Action research within education is predicated on the need to provide meaningful action for a perceived problem. The teacher defines this problem and the motivation for the research is governed by the teacher's intrinsic need to find practical solutions.

There are a number of criticisms of Action Research within educational research. For some it is a methodology that is internally contradictory, as action and research

vie uncomfortably with each other for ascendancy (see Hammersley, 2002). Another well-rehearsed criticism is the rather idealised, and shallow, conception of impact to engender macro level intervention (see Cohen et al., 2013, p. 351 for a summary). In contrast, from a media education perspective, Williamson offers a deeper motivation of impact:

*They were 'doing' images of women as an English student might 'do' medieval poetry, or a history student 'the Tudors.'
What is the point of an education like this? What kind of knowledge does it endorse? The value of ideas is ultimately in their use for changing things – not necessarily material things, but for changing ourselves. (Williamson, 1981, p. 85)*

The shallow conception of AR to impact on quantitatively measureable markers, for example, examination grades is rejected in my research in favour of the kinds of impact identified by Williamson. Her language of change is universal and not just applicable for just those on the wrong side of the politically correct divide. This is highly relevant for my research as it widens the scope to encompass all students and not just those perceived to have the illiberal attitudes.

The most wounding accusation against AR is its lack of methodological rigour leading to weak reliability and validity claims. However, there are still strong pragmatic and logistical reasons for the use of a form of Action Research in this research design. My dual role of teacher and researcher, the identification of a problem rooted in classroom practice and the need for new theory generation through praxis all favour a *form* of Action Research, albeit one modified by a Critical Realist position.

Talking about practice as activity rather than as committed and purposeful action (praxis), presents teachers as implementers of practice but not theorists of practice. (McNiff and Whitehead, 2005, p. 4)

Teachers' active engagement with theory generation is one of the strengths of Action Research and provides an outlet for practitioners to theorise activity and reflection rather than act as vessels who transmit policy into practice. My research is a small addition to this kind of practitioner led knowledge creation and thus an original contribution to theory generation itself.

4.2.1 Participatory Action Research

Like most educational methodologies, Action Research (AR) is broad with a multitude of prefixes. One strain of AR is Participatory Action Research (PAR) (McNiff and Whitehead, 2005, p. 4). It is socially situated research methodology with the express aim of bringing about change (both material and political) and has found popularity for those working with marginalised groups in both developed (e.g. USA and Australia) and developing nations (e.g. Brazil and South Africa). As explored in the literature review, there is a strain of media education Action Research (Giroux and McLaren, 1994; 1997) that presents ‘oppositional’ pedagogic practice based on rather flimsy evidence as giving a voice to the disenfranchised (youth, women, ‘black’ and minority ethnic groups) and overstates the role of agency of both teachers and students. The Critical Realist position accepts agency in both teachers and students to effect change but does so within the highly contextualised and contingent conditions in which teaching/learning occurs in formal educational settings. In classroom research, particularly where the teacher is engaged in the research, it is naïve to believe that normal classroom relations can be effaced or can be neutralised during a piece of research. Student responses to any ‘action’ still need to be contextualised within active institutional, generational, class, gender (etc.) factors that are at play. My research disrupts some of the assumed roles that Action Research can sometimes fix – e.g. teacher as liberator, students as exhibitors of false consciousness, white students as unconsciously racist.

The value of PAR is its foregrounding of the moral, ethical and political motivations for teachers to engage in their own research. Unlike more instrumental forms of Action Research that attempt to improve, say, examination performance, it asserts a bold vision for educational research to adhere to a social justice agenda. Even those advocates of Action Research are sanguine about attempts to effect radical change through research sited in the essentially conservative setting of a school.

Despite the concern with social issues and even social transformation on the part of academics writing about action research, there have been few examples of practitioners engaged in efforts to link their practices with

efforts focused on gender and racial inequality. (Noffke, 1997, pp. 329-330)

My research attends to the challenge laid down by Noffke in exploring attitudes towards race through teaching about immigration. However, my aim is not to simply transform/change my students. To do so would be an abuse of my power as a teacher and to highlight change might seem an unlikely sleight of hand on my part as a researcher.

4.2.2. Ethnographic and Poststructural Influences

Ethnographies of the media audience have been an important influence within the British Cultural Studies tradition and have focused on ethnicity (Gillespie, 1995), family (Lull, 1990), class (Morley, 1980), youth (Willis, 1990), gender (Ang, 1985) friendship (Hey, 1997), new media (Thornham, 2011) and media learning (Buckingham, 1990). Ethnographic methods were used by these researchers to try and locate the 'other discourses (that) are always in play besides those of the particular texts in focus' (Morley, 1980, p. 163). It is clear that the appropriation of ethnographic methods is not the same as purer forms of ethnography as practiced by Levi Strauss (e.g. 1969) and Mead (e.g. 1928). The list above spans a continuum from those using an ethnographic approach (e.g. Buckingham, 1990) to more classical versions of the methodology as practiced by Willis (1977; 1990). Given that this research is rooted in the discourses around media studies learning, this seems an appropriate and fruitful influence on the research design. A more problematic issue to my research is its relationship to poststructuralism. Poststructuralism as a critical movement has been important in media studies e.g. (Baudrillard, 1995) and also forms a strand in the sociology of youth (Hey, 1997)

⁵⁶.

My research design is attempting some kind of dialogue between a version of PAR modified by a form of poststructural enquiry. For some tribal educationalists this is

⁵⁶ This distinction between ethnography and poststructuralism may mask the subtlety of even the work of Morley (an ethnographer) who explored the overdetermining factors inherent in meaning making of media texts in his study of the Nationwide audience Morley, D. (1980) *The Nationwide audience : structure and decoding*. London: British Film Institute.

highly dangerous move given their supposedly differing methodological roots but this critique in itself may be based on a simplification of each methodology.

PAR is characterised by some as an archetypal modernist political project concerned with liberating marginalised and exploited subjects; while poststructuralism is lampooned by its critics for abandoning politics and embracing the deconstruction of texts and images with little relevance to the “real world”. (Cameron and Gibson, 2005, p. 316)

The caricature presented above by Cameron and Gibson of PAR and poststructural ethnography is designed to defend a form of Ethnographic Action Research (EAR). The reconciliation of these two perspectives is helpfully understood by Brown and Jones as an ‘engagement’ (Brown and Jones, 2001) rather than a marriage through which the main research instrument is the reflective writing that is produced by practitioners.

The pedagogic space has a huge influence in defining students’ behaviour and conduct in the lesson. The data, as Critical Realism assumes, will always be partial. For the purpose of my research design, it seems appropriate that the fractured nature of identity formation is a guiding principle for grounding the research methodologically while retaining a limited sense of what is achievable (epistemologically) in a pedagogic encounter that occurs within a bounded institutional context. Somekh, a leading practitioner of Action Research has herself travelled from a rational conception of the self to a more diffuse conception that impacts on the very notion of empowerment.

The self that is socially created and re-created through the process of interaction with others, is no longer a unique individual and a ‘voice’ waiting to be empowered, but rather a fluid identity, contingent and situated. (Noffke and Somekh, 2009, p. 374)

My research is rooted in a pedagogical argument about the nature of media teaching and learning in the digital age. While there is much to mine about the role of digital media in identity formation, this is not the focus of this research but there is still the need to define methodologically the assumptions of self and identity for the purpose of the classroom research component.

4.3 Reliability and Validity Claims

The conventional forms of reliability and validity in educational research are broadly consistent with those in the other social sciences. The notion that research conclusions that are drawn are stratified according to the strength of their claims is important. Using this criterion, Action Research has been criticised for low levels of reliability and validity (for an early critique see Hodgkinson, 1957). Anderson and Herr (1999) have suggested an alternative list of validity attributes attuned for Action Research: outcome, process, democratic, catalytic and dialogic.

In relation to my own research, outcome validity may report on a shallow conception of success based on how the students did in the exam question on 'media and collective identity'. Accredited achievement is relevant for the students but also for me as their teacher (my performance is measured using these kinds of marker). An outcome that leads to poor A level attainment for my students would be an unethical, however it does not necessarily follow that my research must lead to positive attainment. Goldacre (2013), from a different perspective on the value of research in education advocates the increased use of Randomised Control Trials in educational research. He defends the practice of 'control' and 'intervention' groups on the grounds that one cannot be certain that an intervention will work. The implementation of 'new' approaches should be aligned to orthodox approaches for ethical, as well as, research design imperatives. Process validity is explored in my research through a series of reflective cycles that problematise practice. The teaching of a medium like film is approached from traditional and then Media Studies 2.0 perspectives but the later is informed by what happened before. What counts as evidence is also a component of this process validity, i.e. the need to defend the 'evidence' that sustains assertions.

The notion of triangulation, or the inclusion of multiple perspectives, guards against viewing events in a simplistic or self-serving way. Triangulation also can refer to using a variety of methods, for example, observation and interviews, so that one is not limited to only one kind of data source. (Anderson and Herr, 1999, p. 16)

Democratic validity is expressed through my research's engagement with my students. They do not exist outside the research and the respect for my students' multiple voices is a feature of the data chapters. It is a responsibility of my research

to not airbrush my own views or distort the views of students to fit a neat narrative of the impact of my research. Catalytic validity explores the dynamic nature of Action Research and invites a self-reflexivity in all participants. My own views have certainly changed over the course of the research process, particularly in relation to the need to attend to the Media Studies 2.0 thesis and my evolving view of the value of using race as a social marker (see Chapters 2 and 3).

In the case of practitioner research, not only the participants, but also the practitioner researchers themselves must be open to reorienting their view of reality as well as their view of their practitioner role. All involved in the research should deepen their understanding of the social reality under study and should be moved to some action to change it (or to reaffirm their support of it). (Anderson and Herr, 1999, p. 16)

Dialogic validity is the currency of my research within the wider community of media educators. I have presented my research in academic environments (Perera, 2012a; 2013), practitioner conferences (Perera, 2014) and supervised postgraduate English and media trainee teachers. My research impact has, therefore, gone beyond my own practice as a teacher. I am somewhat involved in debates about media education in a global context where my views certainly challenge current orthodoxies on how to teach media studies (Perera, 2011). In the final chapter, I will return to these validity markers to comment on the extent to which these have been explained in my research.

4.4 Ethics

My research was deemed high risk by my university as it involved my research subjects were aged between 17-18. I had to ensure that I followed the university's ethical guidelines. I was already CRB checked by my school, which was a prerequisite of a teaching employee. As most of the students taking part in the study were under 18, all parents signed a letter giving consent for their child/ward to take part in my research. Using Seedhouse's ethical grid (1998), I was able to conceive of various layers that I needed to engage with for ethical clearance (see Appendix 3). The ethical clearance was start of the process for me. I had a strong professional responsibility for safeguarding but I also wanted to demonstrate my respect for my students through not overprotecting them into a state of infantilism.

This ethical responsibility can develop into overprotection, however, which affects their access to participation in a range of experiences including research ... The overprotection contributes toward the structural vulnerability of children, which is not a biological reality but rather children's lack of power and status within our societal structures (Powell and Smith, 2006, p. 135)

At a deeper level, here are some more specific areas that I will need to apply to each layer.

4.4.1 Ecological

The research has required a level of cultural sensitivity. The unit of work upon which the research design was premised was sensitive to the values, norms and roles of the school. As these research subjects were in a predominately white school and I am a British Asian⁵⁷ I needed to be aware of the effect of these cultural relations in discussions. Institutionally, I had a professional responsibility to these students as their teacher. I had to be careful that those in authority in my school, from my subject leader, line manager and head teacher viewed my research as adding 'value' to the institution. The local authority, at least in year one, paid for my research⁵⁸, and I needed to make sure that they perceived the quality of my work as commensurate with their outlay. As a student of the University of Sussex, I was aware of the C-REC framework for ethics and the need to comply with it fully for my research to have proceeded.

4.4.2 Consequential

As some of the students involved in this research were under 18, I needed to ensure informed consent from them but also legal consent from their parents. My research was within the school's overall development plan as a whole school priority to model teachers investigating their own practice. The research would, I hope, be of benefit to those interested in developing media education at policy level but also at the level of practice. In 2010 when devising the research proposal, I was working as an AST. I embedded the findings of my 'reading' in my own outreach work supporting other teachers, locally and nationally. As I took on a leadership role for the PGCE in English at Sussex from September 2012 to 2015, I was able to

⁵⁷ At least in one reductive sense – see Chapters 1 and 3 for other ways in which I define myself

⁵⁸ My initial registration was for the MPhil programme, funded for a year by West Sussex County Council.

use my understanding of multimodality and Multiliteracies with the trainees through specific seminars but also in supporting trainees interested in applying these concepts to their own academic studies of English education.

4.4.3 Deontological

This was the most indeterminate of the layers and reinforced the need to be 'good'. I needed clear systems to ensure fairness. I have explored this in the section above on Critical Realism and its ethical commitment to respecting participants. In summary, it was necessary for me to be aware of the possibility of the very different relationships that my students would have to collective identities as they relate to 'race', ethnicity and nation and their complex relationships they have with broadcast and 'new' media.

4.4.4 Individual

There were a number of key people of whom I needed to build trusting relationships. Apart from the students I taught; I needed to forge constructive relationships with other stakeholders: academic supervisors, school leaders, colleagues and parents. Interestingly, what was required in these relationships from different groups/individuals varied. Parents required reassurance about their children's academic performance whereas departmental colleagues wanted to feel that I was still part of the team.

4.5 Research Process

The theoretical positions taken by my research informed the actual empirical work undertaken. This next part of the chapter explains the logistics of the research process but refers to the theoretical effects in the decisions made, what to gather, where to organise the data and how to analyse the data. My voice or tone in this section is more of a conventional educational researcher as I demonstrate some of the more prosaic and technical skills of social research. This is particularly the case in my utilisation of Nvivo and so I hope the reader will explore some of the descriptive aspects of social research that is expressed in greater detail in Appendix 4.

The data was gathered primarily between September 2012 and May 2013 with my A2 Media Studies selected as the focus for this research study⁵⁹. The actual scheme of work that was followed is in Appendix 5. Although the research methods themselves are within the research rather than teaching realm, it is important to explain the order of the actual teaching that took place over the data gathering phase of the research (see table below)

Date	Medium	Approach
October	Press	Traditional
October	Social Media	Traditional
October/November	Film	Traditional
February	Press	Media Studies 2.0
February	Social Media	Media Studies 2.0
May	Film	Media Studies 2.0

Table 5: Major teaching phases according to date, medium and approach

My plan contrasted traditional and Media Studies 2.0 approaches to media study, and involves the comparison of teaching the same medium: press, film and social media in both forms. Hence, each medium of press, social media and film was taught sequentially in the autumn term of 2012 in a more traditional way and then each medium was revisited with approaches more consistent with the Media Studies 2.0 model (see Table 5 above). There was considerable cross-pollination between the phases of teaching. Each phase or teaching of a medium did not present a hermetically sealed unit of teaching and learning as the teaching of each medium was informed by the enriching experience of what had come before. Any comparative comments are therefore contingent on the holistic nature of this research project.

Whilst it might be methodologically neater to be able to offer a control group for traditional media teaching and an intervention group for the Media Studies 2.0 approach, this would have reduced the pedagogic argument to an either/or decision for how to teach a medium. This kind of ‘evidence based teaching’ (see

⁵⁹ There was some pilot work undertaken in the previous academic year (2010/2011) and data was gathered with a different class in the following academic year (2013/14). It was clear that there was too much data and the job of paring it down was taken in different stages. The A2 Media Studies class of 2012/13 was selected as the focus for this research study

Goldacre, 2013) is popular within contemporary educational research. However, this is far too reductive an approach for this qualitative study and would not exemplify, methodologically, the proposition that is being proposed by the research, i.e. the need to explore the value of reconciling approaches to create a vibrant, relevant and politically engaged form of school based media studies.

The data gathered was in different multimodal forms but this exemplified the range of pedagogical process at work in teaching media studies over the medium term. As a classroom teacher, a whole range of teaching strategies were employed and students were expected to adopt different learning positions and styles rendering a singular pedagogical strategy reductive and unreflective of the 'real' classroom experience. It also reinforced the methodological issue for media and media education researchers to develop methods that capture and present processes beyond the conventional scope and form of social science research.

4.6 Research Methods

I used a range of methods to collect data for this research project. The link between the Critical Realism and Action Research has been made by practitioners who want to assert the partial nature of any research activity to uncover a pre-existing reality (Houston, 2010). Therefore, the selection of methods was not randomly chosen but mirrored the epistemological foundation of the research in using different methods to capture what happened in my classroom over the course of the 9 months of the research. This is not to conflate my attempts to capture 'action' and the implication that I am able to offer a totalising account of what happened. This is why my teacher/researcher positionality forms a recurring touchstone in almost every chapter. The same is true of England's account of being an MFL teacher working with a group of young black boys in a large secondary school (Brown and England, 2005).

4.6.1 Narrativity

The conflicted nature of practitioner research reveals the complexity of identities in operation. Bruner notes that autobiography provides:

a privileged but troubled narrative because it is both subjective and objective, reflective and reflexive, and in which the narrator is the central figure. (Bruner, 2004, p. 693)

The quantitative/qualitative divide is a little too artificial and although most of my methods are rooted in a more qualitative approach, I am not doctrinaire about the value of statistical data. Indeed, I make the point later about the way in which qualitative software like Nvivo can render qualitative data into quantitative terms through frequency analysis and word clouds.

At its most basic level, the choice of methods was rooted in practitioner research and the need to tell a story of the research (McNiff, 2007). The analogy of a story is helpful in formulating the function of the writing process and the role of the researcher in shaping the data into something meaningful through this process. In Action Research this is structured around the phases of reflect, plan and act. The task about selecting the most appropriate data methods was therefore framed by how to capture these three phases.

There are different ways in which to categorise research methods. Silverman presents 5 methods: observation, interviews, texts, naturally occurring talk and visual images (Silverman, 2011). The issue with such a list, to use Bernstein's language, is the *hard* classification between different categories in this typology. For example, one of my data sets is a set of collages created by the students. These were partly produced in classroom conditions, and the lesson was filmed to capture their 'naturally occurring talk'⁶⁰ through observation. The collage can be considered a text and is also a visual image. Another example would be a filmed lesson that captured a focus group interview that relied on visual stimuli to generate talk. Following Wilson, it might be easier to capture the methods in terms of a different structuring process that mirrors the Action Research methodology. Wilson distinguishes between data methods that 'record what is happening' and methods that 'ask about what is happening' (Wilson, 2013, p. 82). In addition there is a catch all category that may transcend, or be part of, the other two that she calls

⁶⁰ This is talk that might be defined as not being initiated by the researcher through constructs such as an interview. A lot of the talk was 'naturally' produced within normal, albeit 'artificial' classroom conditions.

‘other sources of evidence’ and these include ‘visual images and documentary analysis’ (ibid).

Action Research Phase	Plan	Act	Reflect
Description	What is happening?		Ask what is happening
Data Sources	Teacher resources: PowerPoints	Filmed lessons observations	Survey results
	Teacher task sheets	Focus group lesson observations	External observation record
	Teacher blog	Student classwork	Interview
		Student essays	
		Student practical work	

Table 6: Data Sources categorised according to Action Research phases

4.6.2 Method 1 – Observation

The challenge for school-based practitioner researcher is to capture ‘action’ when the teacher is a participant (Drake, 2011). In order to investigate my own practice, it was necessary to find a method that would allow me the space to look at my classroom practice with fresh eyes⁶¹. As any classroom will be the site for the play of complex social situations I used a video camera to record my lessons (Heath et al., 2010). The video recording of my lessons became the main method used in my research.

There are issues (Hitchcock, 1995) with recording lessons as identified by Hitchcock and Hughes, for example, the ethics of recording young people. This was dealt with through the parental consent form but, at a deeper level, there was an ethical requirement to be transparent with the class about my need to film the lessons for 9 months. I did not want the camera to be viewed as a method of

⁶¹ In addition, I asked a member of the College Leadership Team (CLT) to observe a lesson and for it to be graded against the Ofsted criteria at the time. This was important, as another ethical issue was to temper my own inclination for my teaching to be solely research driven. This formal observation measured progress and learning using the framework used to assess all teachers working in the state sector.

surveillance but as a tool to help me reflect on my practice. I used one HD camcorder and usually placed the camera to get a wide-angle shot of the class (see Appendix 6 for sample camera positions). Sometimes I would place the camera facing me when the class were arranged in a boardroom type set-up. The effect of the camera was noticeable in the first few lessons, and I cannot discount that the camera had an effect on how students behaved, but as time progressed it became a more normalized component of my lessons. Indeed, it became the students' responsibility to get the camera and set it up. Some of the other issues identified by Hitchcock and Hughes were less problematic, for example, the need for technical competence in using the equipment⁶².

This is the very notion of a video camera being able to capture a lesson highlights a representational issue within qualitative research literature generally (e.g. Hitchcock and Hughes) and media research more specifically (Bertrand, 2005). The representational nature of video invites questions of where the camera is placed and the impact of this choice on the final video that is created. I taught my lessons in at least four rooms over the course of the data collection period and had only one camera. I was more interested in the students than me so tended to place the camera where I could get as much of a view of the students as possible. This required a long shot, and without a proper wide-angle lens, sometimes meant some members of the class were not visible on the video (see Appendix 6, image A). In the lessons where we were watching a film in a darkened room (see Appendix 6, image B), the filmed lessons are black and hence the transcription required my knowledge of the students voices to properly identify who was speaking. Where there was whole class teaching, I am not visible but my audio was captured making it more important to view (and hear) the students (see Appendix 6, image C). In lessons that required group work, the decision of where to place the one camera was more difficult. I would have to select one group and decided to keep the camera fixed for the duration of the lesson (see Appendix 6, image D). In this way I would retain a singular view of the lesson and over time would rotate the placement in group lessons so no one student or group would be privileged.

⁶² As a media teacher, I am familiar with HD cameras and can import and edit videos using professional software like Apple Final Cut or Adobe Premiere.

Finally, where I was teaching a small group, for example a revision lesson towards the end of the research, I would frame what the camera could see to include me (see Appendix 6, image E).

4.6.3 Method 2 – Documentary Evidence

Much of the data collected over the 9-month period was organically produced through the teaching and learning that took place. Teacher plans/resources, student essays, practical work and classwork all were gathered to capture the pedagogic processes and outcomes. 'Documentary evidence' encompasses much of this data but some forms like the collage and the survey will be explored in the sections on visual and survey sections below.

The documentary evidence spans the 'what is happening' phase for the teacher and students. My planning is captured through my resources. These include plans, PowerPoints and worksheets. The value of this evidence is two fold. In more instrumental terms, it presents what I did, as the teacher, in designing the learning through my resources but it also documents some of the ways in which I tried to engage as a teacher with new pedagogic approaches invited by the notion of an online participatory culture (Jenkins, 2009). For example I created by own blog (Perera, 2012b) that was shared with the students.

The range of documentary artefacts that were created by the students was the second most important data source for my research. The way in which the students negotiate a position through the primary formal means of media learning: the discursive essay and practical work is crucial data and, in some ways, are analogous to the participant diaries that are common in other forms of practitioner research. Whilst the written and practical work is not the same as a diary motivated by inner need for expression, some qualitative researchers have paid participants to keep a diary (Zimmerman and Wieder, 1977). The payback for students in keeping to the tasks set is the academic reward of good A level grade. As some of the tasks get the students to reflect on their relationship to the media (e.g. written essay on their attitudes towards immigration), media representations (e.g. collage on how they believe the media represent immigration), and mediation

(e.g. essay on role of social media on their own social attitudes), it might be considered a quasi-form of structured diary.

4.6.4 Method 3 – Interview

At the start of the project, I intended to interview students outside of formal lessons at different points throughout the year. I conducted the first set of interviews in September 2012 and then decided to reject this as a method to collect data. I used a semi-structured approach to the interviews with an interview schedule of 4 questions. Semi-structured interviews offer the security of the structured interview with some similar questions for all interviewees. This aids the process of comparing responses in the data analysis phase and focuses the interview in conditions where time is precious for both teachers and students. However, the semi-structured interview does allow a degree of flexibility and forces the interviewer to listen carefully to the responses and can therefore redirect questions that arise from the individual response (Silverman, 2011). As I knew the class, I wanted to build on the relationship and rapport I had with them and hence the structured interview was deemed too cold a method to discuss attitudes to media learning and to immigration. I did film these interviews in a separate room in a time usually after school, outside of normal lessons. After the first set of interviews, I decided that the experience of interviewing was both artificial and counter productive. It was hard enough for the students to accept their lessons were part of a research project but to then use my institutional power to coerce them into giving interviews (I think they found it hard to say no to me) felt uncomfortable. Ultimately, the individual interview that was conducted outside the lessons was one step too far for me in negotiating the identities of teacher, student researcher and pastoral carer and hence it was not pursued as a method I would use. The only exception to this was when I asked four students to hold a group interview later on in the project. This emerged from an incident in a lesson where the class told me about Twitter use in schools. It was not part of the formal lesson but I was very interested to hear how social media is used beyond the classroom as a form of 'semi-public sphere' albeit a hidden one from staff. This interview was an 'open ended' or 'unstructured' interview (Bell, 2010) and was more of a conversation. I do not think that I have the skills of an interviewer but

this experience was enlightening as I did not have power in the traditional researcher sense. I was not in control of the interview as the topic was within their field of expertise and I was not even sure of the questions I wanted to ask. This role reversal between my students and me was rooted in our subject matter (Twitter) but reinforced in the choice of method (the unstructured interview). Therefore, the 'co-construction' (Walford, 2001) that can take place in an interview was achieved in this example in a way that was absent in my first attempts in September 2012.

4.6.5 Method 4 - Survey

The questionnaire is a staple method within Action Research methodology (Pine, 2009) and also for media research into youth audiences (Pew Research Center, 2015). Initially, it was a method that I was sceptical of for its value in an essentially qualitative research project. I did use a survey but rather than write it for the students to gain some kind of objective perspective on their media consumption tastes and practices, I set up the writing of the questionnaire as a group task. In a sense the survey was conceived as a means to gain a deeper understanding of the media practices of the class rather than to accept the validity of any results at face value. Oppenheim (2001) cautions against those researchers who believe that anyone with some 'common sense' can write a good questionnaire. In the same way that I would not consider myself as an expert interviewer, the same is true of me as a survey writer. It is important to underline the distinction between use of a survey to gain a solid statistical measure of media consumption practices and the sense in which the process of devising a survey into media consumption practices could be a valuable qualitative research activity that would in its devising lead to a deeper understanding of the media consumptions practices of my class.

Questionnaires are usually based on closed questions with a limited number of responses that allow the statistical analysis of the results. For the class survey, I devised a very draft version in Excel and then invited the students to write their own questions with possible responses. From this I compiled a survey of 81 questions (see Appendix 7) derived from their questions using an online portal, Survey Monkey. As I was not going to use the data as a faithful record of their preferences, the survey results are used to offer some indicative account of the

students' media preferences. That said, in the data analysis chapters, some of the results are explored as they do indicate aspects of youth media consumption that I might not have been aware of if I had not used the survey form in my research.

4.6.5 Method 5 - Visual Images

The multimodal nature of media communication invites researchers to use methods that reflect the ways in which media texts communicate with their audience. For example, Pink has pioneered visual ethnography including citing research in the home captured by participants using video cameras (Pink, 2001; 2011; Pink and Leder Mackley, 2013). The currency of images is crucial in a lot of media research rooted within a semiotic paradigm. Most of the texts that were studied on the project were visual. The two films studied, *Ghosts* (2007) and *London River* (2009), the newspaper case studies from the 1960s and the more contemporary age, the YouTube posts (knowyourmeme, 2015; ladyk89, 2011; ramzypaul, 2011) all were essentially (audio) visual texts. My teacher resources heavily used PowerPoint for its visual content and some practical tasks required the creation of a visual text, i.e. a collage. The later use of visual texts was influenced by the application of Ethnographic Action Research⁶³ techniques in development studies where participants are actively encouraged to create texts (Tacchi, 2015).

4.6.6 Method 6 – SMS Discussion

Short Message Service (SMS) or 'texting' was used to compile one data set. In trying to apply some of the principles of Media Studies 2.0 to the teaching of film, I decided to conduct a film discussion in real time while the film *London River* was shown in a class. All the students used their own mobile phone and I texted them questions for them to reply. The use of SMS breaks down some of the divisions between home/school and public/private uses of technology (Livingstone et al., 2014) and has been used in public health interventions with young people (Eysenbach et al., 2012, Vyas et al., 2012, Vahdat et al., 2013) and so my use of SMS in the classroom is a distinctive feature of the research. I had to download the SMS data and input it into Excel and go through 15 stages to rationalize it into in a form

⁶³ Ethnographic Action Research (EAR) was developed by Tacchi (Tacchi et al., 2003; 2009 and Tacchi, 2015) and has its roots in development studies.

that could be analysed. Given the paucity of prior studies into using SMS in schools, I also had to take into account the distinctive features of an essentially non-linear form of data and how to present this in the data analysis. I used the work of Donath at MIT to develop a visual form of data presentation (Donath et al., 2002). This will be expanded later in this chapter under the heading of Visualising Data.

4.6.7 Method 7 – Research Journal

The research journal or personal research diary (Bell, 2010) was allied to my teacher blog to record my more private thoughts. I would type up thoughts, questions and issues as they arose throughout each stage. I then filed them for analysis with all the other data in October 2014. On reflection, the most important uses of the research journal for me was to describe my thoughts after lessons where I make the odd breakthrough but more often I used the journal form to share anxieties and frustrations. There are lots of entries during the data analysis phases providing a meta-commentary for the methodological choices made in translating the data into Nvivo.

4.7 Data Sources and NVivo

There were at least 20 different data sources running into the hundreds when broken down into individual units of data, for example: an interview, a filmed lesson or a student assignment. This was an unmanageable amount of data for the scope of a doctoral study and so there was a need to organise the data into a more practicable form. This filtering process was not a neutral operation. By dividing the research into sections based on Action Research cycles, I concentrated some of the data into more meaningful chunks to make for individualised and comparative analysis. The data had been gathered in such a way as to satisfy the main requirements of Action Research. For each phase I captured the pedagogic process but also the learning artefacts. The process data included: teaching resources, filmed lessons, focus groups, e-mails and interviews. The learning artefacts included: written essays, moving image and still image work.

When applying an Action Research methodology, the teacher has to be sensitive to the dynamic nature of on-going practice as it unfolds. Therefore there were changes to the scheme of work submitted at the research proposal stage that was

adapted for the medium term planning presented in Appendix 5. The Scheme of Work has been updated to reflect the chronological order of the delivery of the unit. This updated scheme of work presents a more developed sense of how the teaching and data were captured to:

1. Serve the research questions
2. Reflect the chosen research methodology
3. Offer a logical structure for the data analysis phase of the research

Although there are different types of data, it was conceived in qualitative terms to build up a longitudinal element to the research design - a key marker of ethnographic type research. The site of the research defined the Action Research element with a teacher/researcher attempting to investigate practice through the phases of: plan, act and reflect. There are three supporting reasons for a more multimedia approach to data gathering:

1. The need for effective learning design to be rooted in notions of Multiliteracies and therefore multimodal texts as objects of study but also the means for study.
2. The importance of designing learning that explores the links, gaps and possibilities of reconciling school and home use of digital media
3. The value of teachers investigating their own practice at the level of process as well as outcome using a range of digital means from filming lessons to creating a teacher blog.

The phases of data collection were loosely organised by an Action Research model, with a before/after structure for teaching film, press and new media. As can be seen in Table 7 (and Appendix 8), the presentation of the data is not chronological but organised primarily according to the teaching of the three media. This is supplemented further by material gathered in the introductory phase of the teaching of the unit and a selection of data is broadly categorised as relating to pedagogy and practice. These interviews and external observations seem to offer an insight from the pupil perspective or a school perspective and provided useful

data to triangulate from the primary data sources. As the data analysis phase of the research concerned itself with conceptions of power and agency, this type of data is of value in comparing the discourses at play when exploring issues of multimodal and civic literacies. Triangulation can assume a neat positivist reinforcement of data sets to support conclusions. In my own case the triangulation is messier where I am trying to locate similarities and points of conflict between different types of data. For example, there are points where I triangulate between a student essay, verbal utterance in a lesson and an SMS text. Here the triangulation is to identify points of consistency but also dissonance.

Table 7: Data Gathering Framework

Topic	Date gathered	Phase	Data Type	Length/No	Data analysis tool
Introduction	September 2012	1	1 a Powerpoint 1b Fieldnotes 1 c Student essays 1d Focus Group	1. 12 slides 2. 400 words 3. 11 X 500 words 4. 60 mins	NVivo NVivo NVivo Word Cloud NVivo
Teaching Press 1.0	October 2012	1	2a PowerPoint (Press) 2b Student essays 2c PowerPoint (Historical dimension) 2d Student essays 2e Filmed lesson 2f Filmed lesson	5. 19 slides 6. 2 X 1000 words 7. 6 slideS 8. 10 X 1000 9. 51 mins 10. 48 mins	NVivo NVivo Nvivo NVivo NVivo NVivo
Teaching Press 2.0	February 2013	2	3a PowerPoint (Collage task) 3b Internet history 3c Collages 3d Filmed in class discussion	11. 11 slides 12. 11 images 13. 11 (5) collage images 14. 11 minutes	NVivo NVivo NVivo NVivo
Teaching Film 1.0	October 2012	1	4a Ghosts 4b Student essays 4c Filmed lesson 4d Filmed lesson	15. Word doc 300 words 16. 11 (5) X 200 words 17. 9 X clips = 30 mins 18. 33 mins	NVivo NVivo NVivo NVivo
Teaching Film 2.0	May 2013	2	5a SMS text discussion 5b Filmed lesson	19. SMS inputted into Excel multiple individual responses 20. 60 mins	Excel/ NVivo NVivo

Teaching New Media 1.0	January 2013	1	6a PowerPoint (Mediation) and filmed lesson	21. 14 slides	NVivo
			6b Survey tasksheet and draft	22. 55 minutes	
			6c Survey student work	23. 1 Word doc and 1 sample Excel sheet	
			6d Survey results	24. 11 Excel sheets 25. 1 Excel sheet 26. 67 page pdf	
Teaching New Media 2.0	September 2012 to February 2013	2	7a Teacher WordPress and Filmed Observation	27. 65 posts 28. 9 minutes	NVivo NVivo
			7b Interview with 3 students and journal entry	29. 18 minutes	NVivo
Pedagogy and practice	September 2012 to April 2013	1 and 2	8a Interviews with 4 students	30. 7 – 20 minutes	NVivo
			8b Class PowerPoint on media theory and filmed lessons	31. 26 slides	NVivo
			8c external observation on BritPop and Grime and filmed lesson	32. 46 minutes	NVivo
			8d focus group on e-Learning	33. 61 minutes	NVivo
			8e in class lesson	34. 47 minutes	NVivo
			8f revision for retake filmed lesson	35. 92 minutes	NVivo

Having pared down the volume of data into a manageable amount the next challenge was homogenise the sheer range of data from filmed lessons to a teachers blog to an SMS discussion into a form that would aid comparative analysis. This caused a logistical problem for me as I needed to translate the material into a form that could be coded, compared and analysed. My research utilised NVivo to input nearly all the data: audio visual, textual and still image into one repository. There was additional content analysis that was undertaken in Excel but in the main Nvivo was the prime means through which I analysed all my data. This is explored in the final column in Table 7 in demonstrating the enormous value of Nvivo to my research. I would go as far as to contend that media education research should engage with multimodal data if it is to attend to the pedagogical processes involved in contemporary classrooms.

Nvivo (QSR, 2016) is a piece of qualitative data analysis (QDA) software that is popular in a range of research disciplines and fields. It is also, from my experience, a complicated program that is time consuming to learn and can lead to some frustrating experiences - an indication of this is in Appendix 9 where I have included some Research Journal thoughts in memo form whilst I was coding in October 2014. There are many anecdotal tales⁶⁴ within the research community that might dissuade the novice researcher from using NVivo but I am a very strong advocate of its power to make sense of unstructured data. The ability to translate different data sources into one medium in one place that can be coded and categorised was of enormous value to me. The option to look at my data in different ways was helpful in building up a holistic sense of what my data could possibly illuminate. For example, I could look at my data according to medium but also, if I wanted chronologically, or by an individual student across different tasks/media was effective in building up I am sure it would be possible to undertake the data analysis without NVivo or another QDA piece of software but I think would be even more time consuming and limiting in terms of making meaningful comparison.

⁶⁴ At one point in the data analysis phase, having digitised all the audio/visual material the program locked me out. Luckily, the IT support at Sussex organised a virtual support call from QSR in Australia to control my machine back to full functionality.

It is important for me to explain the various processes involved in the data organisation and this is carefully described in Appendix 4.

4.8 Data Analysis – Content and Discourse Analysis

My attempt to modify an Action Research methodology is reflected in my choice of content and discourse analysis as tools for analysing my data (see Appendix 8). There are strong independent reasons for each tool's relevance given their application in media studies and educational research. Both methods were part of the processes of reducing and reforming data into a manageable and classifiable form for deeper analysis. The reconciling of these two methods offered another distinctive feature of the research design.

content analysis can, through its focus on being systematic and quantitative, play a potentially useful role in expanding our understanding of the role of discourse in constructing the social. (Hardy et al., 2004, p. 19)

Content analysis of media texts can be traced back to Laswell's study of propaganda (Lasswell, 1927). It is ideal for the range of multimodal data gathered as it has a catholic definition of what constitutes a 'text': 'anything written, visual, or spoken that serves as a medium for communication' (Neuman, 1997, pp. 272-273). A potentially problematic issue with content analysis is that it is linked heavily to a phase of US social research (1950-1970) that was inclined to be defined within a positivist paradigm. Although texts were more broadly conceived, the requirement for parity with quantitative methods meant a more narrowly scientific view of what constitutes robust data analysis. The need to 'measure' is a key feature of content analysis and allows for some quantitative style analysis of socially produced data. Indeed, for some media researchers this is explicitly stated as a defence of the reliability and validity claims for their research.

Content analysis is a summarizing, quantitative analysis of messages that relies on the scientific method ... and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented. (Neuendorf, 2002, p. 10)

While it might appear from this that content analysis offers a superficial account, one that seems inappropriately quantitative for my research study, it did provide a pragmatic method for analysis of a large volume of data. At a deeper level, the

quantitative nature of some qualitative research data analysis should be recognized. NVivo is described as qualitative data analysis (QDA) computer software but many of its features offer statistical presentation of data, for example, word cloud and frequency count. The actual processes of identifying nodes and codes can also point to a more positivist urge to provide a tighter, predetermined deductive rationale for the analysis. NVivo can process qualitative data within a quantitative mind frame (see Buchanan and Jones, 2010). This, in itself, is not an issue for my research. There is a lot of data and much of it; for example, the initial phase of teaching (PowerPoint, student essays on immigration, focus group) was ideal for a broad-brush contextualisation using content analysis techniques. This process allowed me to test codes/nodes for other types of data for the teaching press, film and new media phases. As a data analysis technique, content analysis has much in common with Action Research. Both are premised on an ability to rationally expose social processes but both can be critiqued for a tendency to simplify social processes to provide quasi-statistical results. While this may be accepted, an innovative feature of my research design was the addition of an ethnographic element. This meant that the content analysis needed to be subordinated to a different data analysis technique that would interpret rather than simply enumerate the data. The chosen data analysis technique for this type of data was discourse analysis. This was more appropriate given its distinct focus on exploring the complexity of social experiences. Discourse analysis problematises the issues of validity and reliability. Rather than being a weakness of the research design, this deepened the insights into the content analyses. There are criticisms of discourse analysis, mostly; they are based on a scepticism towards a qualitative method that doesn't meet the positivist epistemological bar. Interestingly, this critique comes both from those more rooted within quantitative methods research but also proponents of qualitative research, for example Silverman (Silverman, 1997).

Codification was crucial for both content and discourse analysis but with content analysis, codes were prescribed by the research focus: e.g. media studies concepts, learning identity, social attitudes, technology while for discourse analysis 'in vivo' coding was used that was more inductive. There were some very broad thematic

codes, for example teaching and learning, classroom talk, home/school but these were far more loosely defined compared to the codes for content analysis.

In summary, the use of both content and discourse analysis dealt with some of the inherent criticisms of each method. Silverman may see discourse analysis as elevating 'the experiential to the level of the authentic' (Silverman, 1997, p. 248) calling for the requirement of qualitative research to meet the same reliability bar as quantitative research. However, I would stress that the reliability and validity claims should not be judged from a false marker. Critical Realism posits different criteria for such quality judgments to be made – as outlined earlier in the chapter. Denzin and Lincoln (2000) have accounted for the 'turn' in qualitative research initiated by the crisis of representation and the challenge of reflexivity. The data gathered from the filmed lessons and interviews needs to be considered in this way as they deal with issues of representations of 'race'/ethnicity and youth (and my own self reflexivity) that cannot be simply understood through the lens of content analysis. As Hansen et al summarise:

... rather than emphasizing its alleged incompatibility with other more qualitative approaches (such as semiotics, structuralist analysis, discourse analysis) we wish to stress ... that content analysis is and should be enriched by the theoretical framework offered by other more qualitative approaches, while bringing to these a methodological rigour, prescriptions for use, and systematicity rarely found in many of the more qualitative approaches. (Hansen, 1998, p. 91)

This methodological bricolage (Yardley, 2008) does lay my research open to the accusation of theoretical incoherence in what may appear a random appropriation of two incompatible data analysis methods. What was required was some way of methodologically reconciling the two. Rather than considering each data analysis method of equal import, it was more productive to look at the possible relationship between them in different phases of the data analysis. The creation of codes, a prerequisite of content analysis, did have some implicit notion of how discourse functions within a given data set. Hardy, Harley and Phillips (2004) accept that each method is, on the surface, based on contrasting epistemological principles (see Table 5) but that from a different perspective can be 'complementary and even mutually supportive in the exploration of social reality' (Hardy et al., 2004, p. 19).

This is further developed, compellingly for me, to privilege discourse analysis over content analysis. Echoing the previous point about the order of completing analyses, what was proposed was akin to a pseudo mixed methods approach in which there was some quantitative content analysis to offer the context for a form of qualitative discourse analysis to investigate in greater detail. At the framing level of analysis, discourse analysis has more utility for this research given that the research design is founded in a Critical Realist rather than a positivist epistemology. It is this positioning of content analysis, against its essentially positivist genealogy that was proposed for the data analysis phase (see Table 5).

More interpretive versions of content analysis also complement discourse analysis in that they may be usefully combined in a single study: the more structured and formal forms of discourse analysis are compatible with the more interpretive forms of content analysis. Research is, from this perspective, an exercise in creative interpretation that seeks to show how reality is constructed through texts that embody discourses; in this regard, content analysis provides an important way to demonstrate these performative links that lie at the heart of discourse analysis. (Hardy et al., 2004, p. 22)

One of the arguments in Chapter 2 was the need to reconnect media studies, as an academic discipline at school level, to the conceptual foundations of the subject in the 1980s. This was a period in which social research explicitly dealt with issues of class, race and gender - and with the notion of reflexivity (Gwyther and Possamai-Inesedy, 2009). Discourse analysis was established in this period, particularly its variant Critical Discourse Analysis (CDA). Its proponents use the method to explore power relations in a more normative sense, one that is congruent with the education context with which I am engaged in. The application of 'theory' to a data analysis tool is thus aligned to my practice appropriately. My interest in material media relations, attitudes towards immigration and planning for multiliterate learning allow for an attempt to locate some of the nodal points that fix meaning in certain discourses, thus making social hegemony possible. CDA has permeated a broad range of research sites but, for my research, it is relevant that there have been CDA methods used in education (for example, Gee, 1996, Bloome, 2008), 'race'/ethnicity studies (for example: (van Dijk, 1987; 1991; Michael-Luna, 2008, Wodak and Meyer, 2001), media studies (for example, (Fairclough, 2000, Machin

and Mayr, 2014) and multimodal learning (e.g. LeVine and Scollon, 2004, Jacobs, 2004, Burn, 2008)

4.8.1 Data Analysis – Visual Data

The role of images in my research is important. I have video recordings of lessons and much of the media content used in lessons is visual from PowerPoints to films and some of the student work is visual, e.g. their collages. The nature of visual material in media education research is not new (Azzarito and Kirk, 2013). Cultural Studies approaches to media pedagogy have liberally used images as valid forms of student learning and research data, (see Thomson, 2008). What is more problematic for media teachers and media education researchers is the epistemological foundation for understanding these images. Bragg frames this as an issue for students who are expected to provide written analysis of their own practical work.

But this epistemological model surely overestimates the contribution of explicit knowledge to learning and action; and it is insufficiently interested in what other, unexpected and varied, frames of reference might in fact be relevant to students. (Bragg, 2012, p. 2)

The instability of meaning (Croteau et al., 2012) is also identified by Pink who has used visual methods in her ethnographic research:

[T]here are no fixed criteria that determine which photographs are ethnographic. Any photograph may have ethnographic interest, significance or meanings at a particular time or for a specific reason. The meanings of photographs are arbitrary and subjective; they depend on who is looking. The same photographic image may have a variety of (perhaps conflicting) meanings invested in it at different stages of ethnographic research and representation, as it is viewed by different eyes and audiences in diverse temporal historical, spatial, and cultural contexts. (Pink, 2001, p. 51)

I have used the more cultural studies version of media education research to see the visual artefacts created as being socially produced (Bragg and Buckingham, 2008, Buckingham and Sefton-Green, 1994) and therefore not some magical window that gives me privileged access to the students inner world. In this way, the visual data has to be interpreted in the same way as written data with all the attendant hazards of the researcher projecting their own epistemological

worldview on to it. As mitigation for this, the breadth of data compiled for the research invites complex forms of triangulation. This means as I am able to ‘read’ the visual data between students but also within an individual student between their visual and written work over the longer term. It also cements the rationale of reconceptualising the meta-codes into a simpler 1.0 vs 2.0 structure for Chapter 5. This contextualises the visual with the other forms of data collected.

4.8.2. Data Analysis –Visualising Visual Data

The one data set that could not be transcribed into an unproblematic written form for comparative analysis was the SMS discussion. This data was collected on my mobile phone and exported into an Excel document that was then further filtered to create a table that could be imported in to NVivo. This set of operations is captured in Appendix 10. Most of the references to the SMS in Chapter 6 use this form of data presentation. One of my research questions is methodological and asks how best to capture the pedagogic process when using social media. I have offered a method for turning social media data into conventional textual material amenable for codification in Chapter 5 (see Table 8 below) but it is also important to provide different ways of understanding the data informed by developments in visual data analysis.

2013-05-09@12:15:03	KP	Why is it called London river?
2013-05-09@12:15:17	LIAM	It doesn't seem like Britain despite the title London river, although she is speaking English the your guides were speaking in a different language
2013-05-09@12:15:19	KP	Why were there subtitles then?
2013-05-09@12:15:29	KP	Why were there subtitles then?
2013-05-09@12:15:42	LIAM	France!
2013-05-09@12:15:56	KP	What happened on 7/7?
2013-05-09@12:16:19	ZAYN	July bombings in london
2013-05-09@12:16:22	LIAM	Terrorist bombings in London
2013-05-09@12:16:26	JONNY	Because of the stereotypically British characters
2013-05-09@12:16:36	POLLY	It is based in England and is based on London news

Table 8: Extract form SMS discussion lesson

This kind of data will be presented more clearly in Chapter 5 but one can see that the questions asked by me in yellow are responded to at different times. Student responses do not always match my question as presented chronologically making the linear thread difficult to follow.

There is an emerging but still underdeveloped field of social media research that is pioneering new ways of presenting social media data (Donath et al., 2002; Donath, 2014). Although SMS texts are written forms of data, the reproduction of a discussion in a linear form does not approximate the temporal complexity of the multiple question/answer flow that is experienced in online forms of communication.

Social visualisations highlight patterns by turning abstract numbers and relationships into concrete images. (Donath, 2014, p. 16)

In contrast to log or list presentation of SMS conversational threads, I have also explored the use of a conversational landscape (see Figure 2) as pioneered by Donath and her colleagues at the MIT Media Lab.

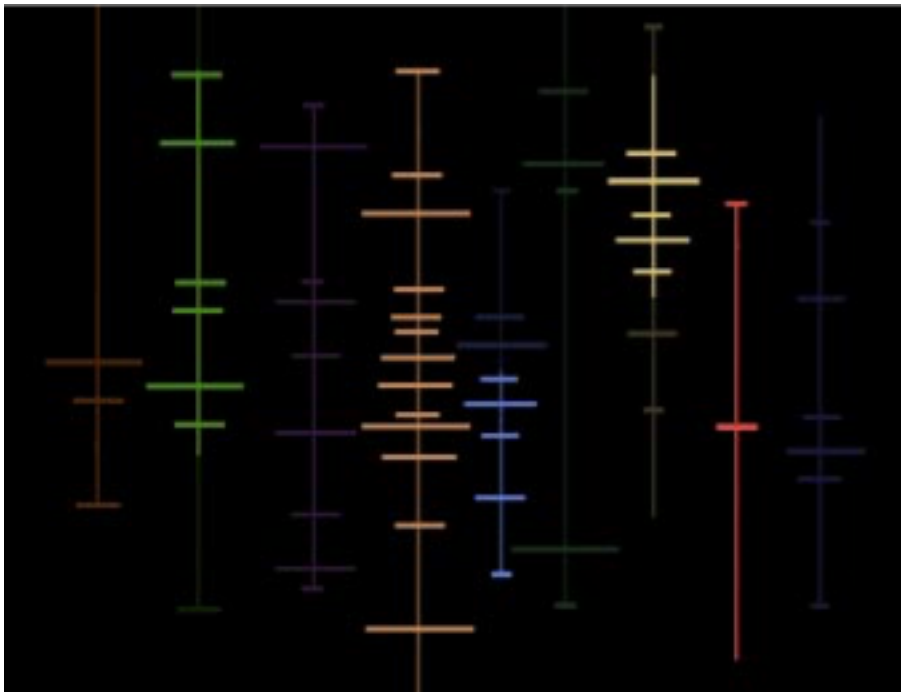


Figure 2: Example of Conversational Landscape (Donath, 2014, p. 16)

The value of this graphical representation is that it shows respondents, plotted on the Y axis, activity on the X time axis. The length of a post is symbolised through the

length of the horizontal line. In this way, it would be possible to click on an individual post and then trace it through the course of the conversation for that individual.

(a) Conversation Landscape is designed to reveal the inter- action patterns of the conversation at a glance. Clusters of activity – logins and log-outs, flurries of animated discussion – become evident as do periods of silence. (Donath et al., 2002)

The value of this macro view of the SMS conversation allows for a more detailed analysis that can be undertaken through more conventional means. This is all exemplified in chapter 5.

4.9 Summary

I came full circle in my methodological thinking in designing the research. My initial antipathy towards Participatory Action Research (PAR) in the research proposal was based on its naivety in assuming normative behaviour from pupils/research subjects resulting in grand statements about the effect of ‘action’. Although I am still suspicious of such simplistic assertions - see (Giroux and McLaren, 1994, for an example of the kind of wildly emancipatory analyses of impact I am wary of) - my appropriation of CDA embodies a commitment to social equity but also a realisation of the complex nature of the social world. By focusing the data analysis on the discursive is the ‘stakes, par excellence, of political struggle, the inextricably theoretical and practical struggle for power to preserve or transform the social world by preserving or transforming the categories by which it is perceived’ and enacted (Bourdieu, 1985, p. 729).

The lessons that were captured between September 2012 and May 2013 were analysed in October 2014. For me there was considerable value in returning to these filmed lessons at much later date as it gave me some distance. Teaching is an intensive and emotional activity that is heightened when it is then captured as part of a piece of research. The investment in what is going on in the classroom against the teacher intentions could have an adverse effect when that lesson is then viewed as data. This is especially the case with Action Research where there is a temptation to ‘see and read’ impact. I am not disputing that there are traces of this in my own research but am arguing that the gap between the creation and analysis of the

filmed observations strengthens the conditions for validity claims in my research. Indeed, in my first draft of the 'data' chapters I referred to myself in the third person to try and view my actions on the screen as another social actor. The limits of this strategy are clear but it does demonstrate the way in which time was helpful in creating some perspective on my lessons and contrasts with the more emotionally charged entries in my research journal.

I cannot extricate myself from a motivation to teach (and research media learning) that is motivated by a moral duty to fight inequity in terms of age, 'race'/ethnicity and class. As Wodak and Meyer (2001) note:

...critical discourse analysis research combines what perhaps somewhat pompously used to be called 'solidarity with the oppressed' with an attitude of opposition and dissent against those who abuse text and talk in order to establish, confirm or legitimate their abuse of power. Unlike much other scholarship, CDA does not deny but explicitly defines and defends its own socio-political position. That is CDA is biased – and proud of it (Wodak and Meyer, 2001, p. 96)

Ultimately, my research is best described simply as a piece of Action Research. Lewin who devised the methodology did identify how Action Research should focus on 'two rather different questions ... the study of general laws ... and the diagnosis of a specific situation' (Lewin, 1946, p.36). I spent a year pondering the methodological basis for the research in my first year of doctoral studies but it is in this quotation from Lewin that I am able to assert with greater confidence the chosen methodology of this research. Lewin asserts the locus of Action Research as also being interested in 'general laws'. By this I take it to mean more macro questions and so Action Research is not a simply an input/output methodology but one that is capable of the nuance required for exploring student attitudes and capturing the complexity of pedagogic practice. A sole focus on the practical and the measureable limits the possibility of the Action Research as a socially and politically transformational educational methodology. In a critical reading of Kemmis and Carr, key architects of the methodology, Bath identifies the 'double dialectic' in Action Research 'which enables theory to confront practice and the individual to confront society' (Bath, 2009, p. 8).

I have been involved a considerable methodological journey taking me from Action Research to Participatory Action Research via post structuralism and then back to Action Research. The overarching Critical Realist position has allowed me to marshal a range of perspectives in order to refer meaningfully to my research questions. Freed from the positivist vs constructivist vs relativist straightjackets, I have been able to deploy tools that offer a rich insight into the data collected over the course of the next two chapters.

5.0 Media and Collective Identity: Teaching and Learning

This chapter relates directly to my second research question about the most productive pedagogies for learning about media. Teaching the same media using a more traditional approach and then teaching these same media using a more Media Studies 2.0 approach allowed for meaningful comparison to take place. This is presented, in this chapter, comparing the teaching of each medium through each approach rather than presenting the data in the chronological order that it was taught (see Appendix 4 for clarification of this distinction). As this second research question explored the question of pedagogy, it was *how*, for example, film was taught that differed rather than the object of study itself. However, the reality was that when the students studied press in September 2012 (traditional) and then again in February 2013 (Media Studies 2.0) there was a continuation of learning – and other experiences – that could not simply be effaced in the retelling through this data chapter. The choice of how to present the data involved an active expression of an overarching theme of the research: that of the need to revise traditional media studies for the social media age. The sections of this chapter are organised according to the teaching of each medium: press, film, social media in traditional⁶⁵ and Media Studies 2.0 versions.

5.1 Teaching Press 1.0

In teaching press for the first time with the class, a traditional approach was employed deeply indebted to what was identified, in Chapter 2, as the ‘demystifying’ tradition in media education. The theoretical content for teaching press was adapted from a teaching media studies book published in the 1990s (Hart, 1991). The first lesson on press introduced a key debate in media studies – one that is rehearsed in many textbooks (e.g. O’Sullivan et al, 1994) from the 1980s and 1990s. It presents the effects of media representation on the media audience through a debate between hegemonic and pluralist positions. The Glasgow Media Group’s thesis (GMG 1976; 1980) on media reporting of social issues was contrasted with a more pluralistic approach that identified ‘journalistic values’⁶⁶.

⁶⁵ Sometimes called 1.0 in this thesis.

⁶⁶ According to Hart (1991), journalistic values are fairness, accuracy and balance.

Tabloid and broadsheet newspapers were chosen for some class textual analyses of contemporary front pages. In traditional forms of media study, particularly those heavily influenced by a demystifying tradition, the teacher's choice of texts often frames an implicit argument about the ideological role of media in forming attitudes. In particular newspapers are chosen to identify their political bias (Masterman, 1985). After the lesson, the homework task was to research a contemporary newspaper and complete an analysis of the lexical choices in the headline and standfirst⁶⁷ juxtaposing this with any images from the front cover.

In the resulting essay after this lesson, the students were asked to compare tabloid and broadsheet treatment of immigration through a written homework task. In the extract below, Jonny is able to identify the two newspapers he has researched in fairly neutral terms:

*The two newspapers that I have researched are the Daily Express and the Independent, the focus of this being in how they represent immigration. For those that don't know, these two particular newspapers quite strikingly contrast each other, in that they are both from opposing sides of the political spectrum; Daily Express being far into the right wing, while The Independent is over to the left.
(Essay on contemporary newspapers, Jonny, 15th October 2012)*

Jonny is able to use the academic register of the discursive essay introducing both newspapers without his 'own' voice moderating the presentation of the two newspapers. It is an example of the complexity involved in getting students to engage with contentious subject matter when they have to express their thoughts in the more detached register of the discursive essay. The value of talk based learning is important both as a means for discussion and debate but also allows for greater freedom in expressing opinions than the constraints imposed in the essay form.

The parameters of classroom discourse are heavily defined, but often implicitly, by the teacher (Bernstein, 1996). A more detached analyses of the newspaper examples (see Appendix 11) that were chosen reveals a conventional traditional media studies approach – one where texts are chosen by the teacher and embody a

⁶⁷ A standfirst is a journalistic term for the first mini paragraph of an article that summarises the article for the reader. It helps readers when scanning for articles of interest.

hostility to the mainstream media (Daily Express and Daily Mail) for perpetuating divisive ideological messages contrasted with more liberal texts (The Guardian and the Independent) as being 'better'. This 'better' is defined in political terms as questioning 'dominant ideology'. Media studies can thus be positioned as a subject against the mainstream populist media where so many of the reproductive theories of education are less easy to apply (Bourdieu and Passeron, 1977). Indeed, the application of Foucault's psychiatrist Leurat in Chapter 1 revealed the limits of the notion that media studies itself reproduces an uncritical stance towards the mainstream media. On the contrary, the demystifying tradition is deep within Media Studies 1.0 approaches. I was somewhat conscious of aspects of this in the planning but my demystifying approach is even starker when I analysed the teaching resources as 'data'.

Mark was a student with his own misgivings about immigration that he articulated in some of the preparatory work on this topic. It is interesting to see his approach to the essay task:

Comparing this headline to 'IMMIGRATION IS A BIG WORRY FOR 75% OF BRITONS' from the Daily Express, the difference in opinion is immediately evident. First of all it is worth noticing the utilisation of 'Britons', for while The Independent included 'British' as a method of prompting a sense of patriotism, as well as to associate it with foreign ethnicities (as well as the typical white British), 'Britons' is induced with the intention of differentiating us from immigrants. The intensifier of 'Big' besides 'Worry' emphasises how serious the journalist believes the issue to be, although it also acts as to influence their readers to this narrow-minded point of view. (Essay on contemporary newspapers – Mark, 14th October 2012)

Mark might not be that positive about immigration but it is possible to identify an attempt to stay within the parameters of the debate set up in the lesson. By interrogating the difference between 'British' and 'Briton' he is able to articulate a subtle but instructive distinction between a national identity that is inclusive and one that is rooted in 'whiteness' (Dyer, 1997). However, one cannot conclude that this means that he is more tolerant or is able to metacognitively reflect on how his common sense view is constructed and communicated through the mainstream media. It might even be that he is taking Jonny's position (referred to above) one step further and elucidating the distinction between the two representations via

the only narrative he has been fed, the one I, as teacher, constructed for him through the textual choices.

A less neat example of the effect of this traditional teaching is found in Aki's piece on contemporary newspapers. Aki is a second-generation migrant and an eager and committed media student. He succeeded on the course and received an A grade for his A level. In this early piece he tries to apply theory but ends up in a potentially contorted argument that lauds the Daily Mail for its pro-immigrant stance.

The first article that I chose was about how 'Children were held at Heathrow for immigration purposes 'are being kept in degrading and disgraceful conditions'. Particular words that stand out are 'degrading' and 'disgraceful', showing that for this article the Daily Mail is on the fence and are on side of the left wing, as they still have some heart and the don't agree with the treatment that they were given. This reinforces the stereotype that immigrants are not seen as equal and are treated like animals, portraying Heathrow in a negative way and also questioning the system that we use as it's unfair to be treated in those conditions. (Essay on contemporary newspapers – Aki, 14th October 2012)

This example is instructive in two ways. The initial response to it is that Aki has not understood the theory, however it does point to some of the deficiencies of the hegemonic argument in media studies. The Daily Mail is infamous in media studies (*mailwatch*, 2015) for its suspicion of anything that is considered 'politically correct' but ideologically it holds some contradictory positions. Aki's analysis of the content is appropriate with only one factual inaccuracy – the Daily Mail is not left wing. The Daily Mail is critical of the state's response to the detention of children and so its position on immigration is not entirely fixed or uniformly negative. The Daily Mail led the campaign to 'out' the alleged killers of Stephen Lawrence ('Daily Mail,' 1997) so Aki's analysis is a powerful antidote to somewhat smug media educationalists (including me sometimes) who have pre-digested views on media texts and their supposed effects. Aki's piece reminds us of the need for the subject to be responsive to the complexities of media production, distribution and exhibition and to be ever watchful for simple answers to complex pedagogical questions related to media effects. It highlights a weakness of the traditional approach in simplifying media texts into unhelpful 'good' and 'bad' categories that mask the considerable heterogeneity of media output, even within a single text like the Daily Mail.

In the next phase of teaching, there was a need to explore the theory in relation to a previous historical time: the 1960s and specifically Enoch Powell's infamous Rivers of Blood speech. The lesson involved the teaching of newspapers (The Daily Mirror and The Guardian) through front cover analyses. In the lesson, the teacher set a quick research task on the speech and Enoch Powell's speech. Here is an extract from the lesson where the teacher gets feedback on this task.

Time: 33:13

KP: *Did anyone find out any more about his speech?*

Richard: *It was just about his opposition to immigration*

Liam: *He was essentially sacked for it*

KP: *Although he was fired, there was survey evidence to say he was in tune (with the public). But it is an opinion: who did they ask, when did they ask?. He became an MP for Ulster Unionist party. For those of you who don't know your Irish politics... Britain partitioned Ireland into the Republic and Northern Ireland...it is a party that believe that Northern Ireland should be part of Britain so it fits in with his view. Has anyone got anything else to add?*

(Lesson on 1960s newspapers – 8th October 2012)

The research task allowed students to use their phones to get some basic information but in this exchange we move from facts (Powell, 1968) to opinion. Liam's response is to state that he was 'sacked' because of the content of his speech. It does invite the question 'who' sacked him and why. This is interesting as media teachers and commentators often think that there is a 'neo-liberal' establishment (Jones, 2014) but students may perceive a more orthodox 'liberal' establishment at work. Although he does not say it openly, there is possibly some incredulity from Liam, who shares an antipathy towards mass immigration, that Powell was sacked for expressing an opinion about immigration. One wonders if members of the class are similarly constrained by a liberal classroom ethos. My response is to follow Liam's 'sacked' with 'fired' and then I launch into a classic piece of demystification that reconciles the Rivers of Blood speech with Powell's Ulster Unionism. It is a conventional response in a traditional media studies classroom for the teacher to introduce new information that takes the student response as a starting point in order to negate it. There is often a deep hostility within the traditional approaches, particularly the demystifying tradition, of the media itself and this is an unhelpful starting point given students pre-existing relationship to popular media.

In presenting the textual choices I was explicit in explaining the process of selection but less candid on the ideological tests that the texts were being put through.

44:28

KP: *I've spent a lot of time at Sussex University library and have managed to get some reporting from the 1960s from the Guardian and Daily Mirror. In the same way you had to find contemporary articles, I have done it for you...*

(Lesson on 1960s newspapers – 8th October 2012)

In the historical examples (Appendix 11), there is some explanation of process but the actual criterion for choosing is not shared by me. I maintain power as arbiter of pedagogical worth - what Bernstein (1975) would identify as strong framing. The limitation of this approach is the lack of candour and honesty about the factors that framed the textual choices. This is indicative of the demystifying tradition in presenting texts for student analysis but with a hidden agenda. It ably shows the limits of traditional media teaching in trying to 'engage' students with texts that the teacher has deemed to be of cultural/political worth. It is therefore unsurprising that Justin is able to identify some of the key points I had covered in the lesson with reference to the Mirror 'On Immigration' front cover.

The headline is very basic as it only reads " MIRROR - ON IMMIGRATION". This is different to what we would see in today's papers, as there would be a lot more play on words and it would be leading... Also because of its simplicity it could be seen as following the Journalistic values as the headline is neutral and doesn't lead us to one side.

(Justin - Essay on 1960s newspapers. 18th October 2012)

As Justin's essay develops, there is a deeper level of engagement as he reads the language in the front cover in more sophisticated media terms. He is able to identify that the text, although seeming open to interpretation, has a preferred reading and so he moves in the analysis from all newspapers embodying journalistic values of balance and accuracy to identifying, through some logical reasoning, how the text positions and convinces the audience of a statist response to immigration. Justin's last sentence invokes the Glasgow Media Group's assertion of press power.

On the outside it may seem that the Mirror is following Journalistic values of Balance as its offering different views as what can be done, however in looking into it in deeper levels, its only favouring one of the views.Having looked deeper into it, some of the Glasgow media group's values are apparent in the writing, for example the Mirror is suggesting simple answers to complex problems.

(Justin - Essay on 1960s newspapers. 18th October 2012)

Patti is able to expound a deeper level understanding of media influence that refutes the terms of the debate presented in the lesson. Patti explores the historical differences in tabloid journalism from the 1960s to now but she constructs a more sophisticated argument that goes beyond the simplistic presentation of Guardian = good and tabloid = bad. Patti is using the logic of the Glasgow Media Group (GMG) but to defend a position that posits its relevance to The Guardian. Given Patti's suspicion of mass immigration, it is instructive to view her application of the GMG to the Guardian as evidence of her appropriating the theory for her own ends. Rather than viewing her as being 'wrong' in her application of theory, it is more productive to see her view as being that of an active and engaged student. The fact that I, as a teacher, disagree with her is not the same as me judging Patti's view as being wrong. This is an important distinction in the construction of a viable and relevant subject that is mindful but not subservient to theories of media influence.

Having said this, although both newspapers are significantly more sophisticated than the articles that are produced today, The Guardian is written considerably more so. The language used is articulate and more intelligent which may be due to a more sophisticated audience. While the Daily Mirror is written for those of a lower class, despite being more articulate than the Mirror today, it does not use complex language and reports the topic in a way that is non-offensive. The Guardian however expresses a strong opinion that is demonstrated in a way that appears as the only opinion. It also requires knowledge of politics with its mention of the Conservative Party highlighting rivalry. It then has the purpose of reporting immigration in a way that the majority of their audience will favour and as a result demonstrates more of the Glasgow Media Group's theory than the journalistic ideals.

(Patti - Essay on 1960s newspapers. 18th October 2012)

In teaching contemporary and 1960s press, there was an enduring effort to teach using a traditional media studies pedagogy.

5.2 Teaching Press 2.0⁶⁸

The aim of teaching the topic of press representation of immigrants again (in February 2013) was rooted in the need to engage more clearly with the changing nature of media consumption practices and the rise in digital learning as outlined in Chapter 2.

There were two means through which data was captured to explore the students' online and digital learning experiences. The first source of data was gathered through recording online searching capturing Internet history in a single lesson (see Appendix 12) and the second was the creation of a collage of contemporary newspaper headlines using Photoshop. The Internet history data (examples in Appendix 12) shows a rather rudimentary approach to searching for information – certainly disputing Jenkins' assertion of sophisticated 'transmedia navigation, networking and judgment' skills (see Jenkins in Appendix 2 for definitions of these terms).

The collages were created as a demonstration of learning for a topic on contemporary press representations of immigrants to Britain (see Appendix 13 for full task brief). The aim of the collage was to create a more 'creative' learning activity where the students would research contemporary headlines and article online and then synthesise them into visual collage that explored their own attitudes to the representation of immigrants on the popular press. The critical aspect of the task was implied in the reference to the work of the anti-Nazi collagist John Heartfield and more contemporary mash-up artists in my PP resource (see Appendix 13).

The collage activity embedded many of the features of multiliterate learning (see Jenkins, 2009). Gauntlett's critique of traditional media pedagogies (Gauntlett, 2007) focused on the supposed deficiencies of previous forms of media study but he did not fully articulate what an alternative form of media pedagogy would look like. There is an implication in his 'Making is Connecting' thesis (Gauntlett, 2011)

⁶⁸ The 2.0 suffix will be used throughout this chapter to label a pedagogical approach that is rooted in the broadly Media Studies 2.0 thesis

that the act of creation itself is a defacto pedagogic activity, one that is now more accessible to the media audience enabling them to become producers/creators. Indeed for Gauntlett, the divisions between media production and construction have been obliterated by online forms of social media that are composed of user-generated content (UGC). Although not theoretically linked to Gauntlett, the Multiliteracies movement (Cope and Kalantzis, 2000) has focused on designing pedagogies for the online age. Here postmodern notions of translations and transductions (Kress, 2003) are constituent features of a pedagogical approach suited to critical literacy education.

In broad terms, the student collages offer a range of responses to the task when broken down into the categories (see Table 9 below). These categories allow a basic form of comparative content analysis that identifies three main areas that are important for this research project. Firstly the level of technical complexity articulated in the collages.

Name	No of images	No of written quotes	No of statistics	Level of technical complexity	Level of creative complexity	Class Theory	Class Media Examples
Aki	14	17	3	High	High	0	3
Mark	15	5	0	Intermediate	High	0	3
Liam	4	6	1	Basic	Basic	0	1
Jonny	8	5	1	Intermediate	Intermediate	0	2
Amy	9	16	1	Intermediate	High	7	10
Patti	5	8	1	Intermediate +	Intermediate	0	3
Zayn	8	7	2	Intermediate	Intermediate	0	1
Polly	4	7	1	High	Intermediate	0	3
Dougie	8	8	0	Intermediate	Intermediate	0	1
Damo	8	6	2	Intermediate	Intermediate	0	1

Table 9: Comparative content analysis of the class' collages

There is, generally, a lack of technical complexity in the quality of collages. This contradicts much of the Media Studies 2.0 latent technological deterministic view of how students engage with the online forms of communication (Jenkins, 2009). There was, purposefully, very little formal training from me in how to use Photoshop in order to see the level of competence based on 'out of classroom'

[illegible]

The collages do meet the brief but in varying terms of technical complexity and breadth of media references. They are similar in their use of iconography - for example the union flag and black British sporting stars - both texts are open to interpretation. Both have secondary quotations that offer pro and anti immigrant sentiments. It doesn't look or feel like a revolutionary pedagogical intervention: the more able and more committed media student produces a better-looking product. If assessing technical skills solely, Aki is significantly better. However, in terms of articulating a coherent perspective to the topic studied they both lack a deeper sense of engagement. For both students, this contrasts with some of their earlier participation. Liam was very active in discussion (see next chapter) and was committed to developing his learning. He was not afraid of challenging himself in his attitudes and ideas. This is all missing in the collage - a form that has flattened

both these students' responses to something bland and uninspired. One might argue that the limitations of their collage are rooted in the poor teaching of the form (and possibly the institutional context of the school that does not foster critical political attitudes). The resources (see PP in Appendix 13) offered examples from contemporary mash-up artists to the anti-Nazi artist John Heartfield who, it was hoped, would have provided stimuli capable of engendering a more combative set of collages – a means of creative and political expression. The students did not take this up in this activity and this points to the weakness of approaches to media study that do not adequately plan for focused reflection. The notion that the online world is a pedagogised space is not exemplified in the quality of the collages in terms of form or content. I was genuinely open to the possibility of using the collage form and Photoshop for some civic reflection from the students. I was positive about the use of political artists like Heartfield and more contemporary artistic forms, for example, the mash-up, so I do not think that I presented the task in a way that doomed it to fail at all. There was little of the subliminal 'traditional is better than Media Studies 2.0' that can be identified in some of data for the teaching of press in phase 1 of the project. Indeed I went into this research with a sense that traditional media studies was out of step with both the media practices of my students and also not nimble enough to benefit from the opportunities afforded by e-Learning. The results of the collage task caused me to further question the Media Studies 2.0 approach as a link between school and home uses of online media. It also posited the notion that even those students who were more media literate would not be 'enabled' or 'empowered' by learning strategies that didn't force them to critically engage on a personal level.

To explore this latter point further, I deconstructed Aki's collage in greater detail to examine the constituent parts of the collage (see image below): headlines, images, and statistics.

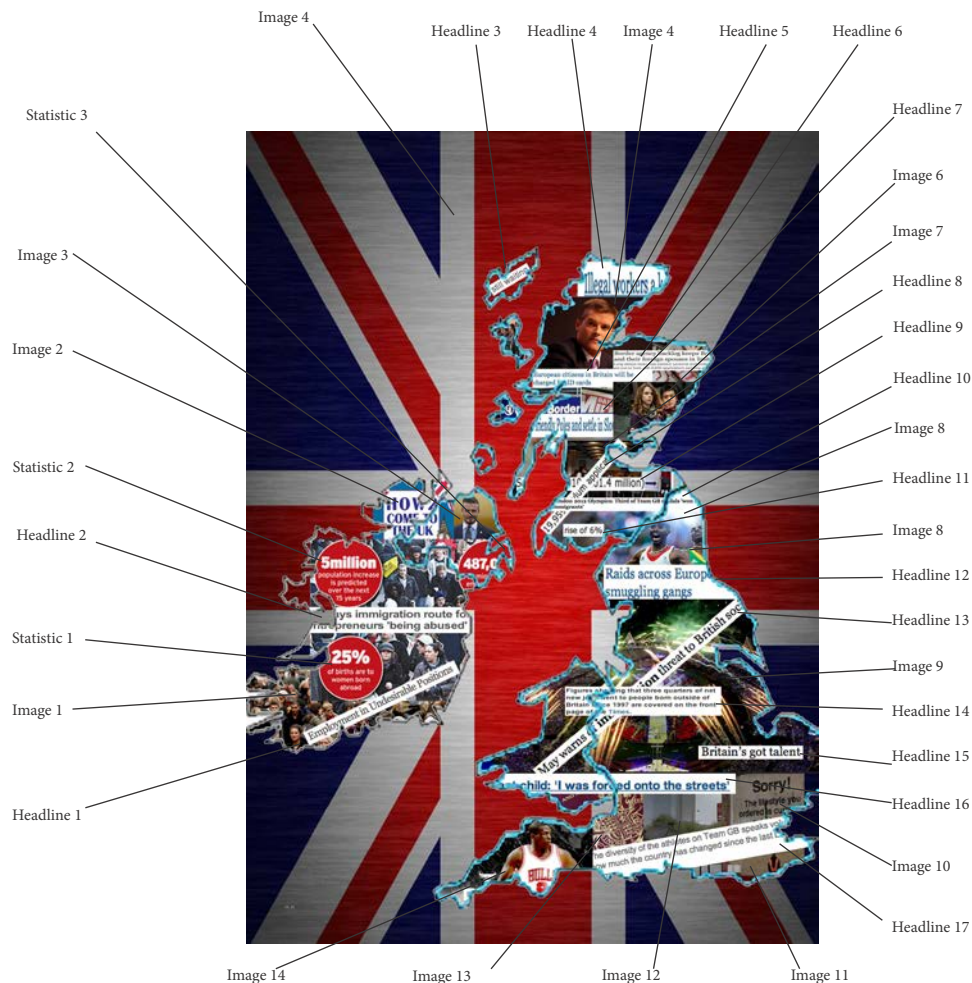


Image 2: Analysis of Collage, Aki, February 2013

The analysis of Aki's collage (see Appendix 14) according to the decoding positions in Hall's encoding and decoding model (Hall, 1980b) provides another source of evidence for the argument that the collage lacks conviction. The fact that there is a range of encoding positions points to a lack of clear of thinking in the argument being presented. It is important to distinguish technical competence from intellectual engagement with this kind of task. The technical quality is high but the argument is weak and this is a criticism of Media Studies 2.0 models that rely on technical competence to the detriment of fostering an engagement with ideas and political thought/action (see Buckingham, 2009 for a compelling critique of the Media Studies 2.0 perspective).

In contrast to Aki's collage, Jonny's work is not as technically polished but does display a more confident application of Photoshop than Liam. However, Jonny's collage (see Image 3 below) does embody a unity of thought and a line of argument that is expressed in visual terms.



Image 3: Analysis of Collage, Jonny, February 2013

When Jonny's collage is deconstructed (see Appendix 14), it is possible to see the clarity of his reflection borne out. Irrespective of Jonny's perspective, one of the strengths of his collage is the use of named newspapers to construct a visual essay. His collage refers to his previous learning into press reporting and so rather than seeing the task as a technical and decontextualized presentation of the issue of immigration (as Aki has taken the task to be), Jonny's learning is rooted in the more traditional forms of media study of press he experienced in the first term. The quality of the argument in the collage exemplifies the need to create forms of media

learning that act as a bridge that connects traditional media pedagogies with the best of Media Studies 2.0.

A structural semiotic approach can be criticised for fixing meaning (Croteau et al., 2012) and the nature of sign, signifier and signified can be deemed too static and unresponsive to different cultural readings of the same text. The students have generally restricted themselves to artefacts that operate at a symbolic level that can be 'read' by tapping into more generalised cultural meanings and messages. For example, a few students have chosen an image of Mo Farah, an iconic British Olympian from 2012. What is not possible to interrogate from reading the collage is the indexical meaning behind the choice of Farah. Is he simply there as an identifiable British winner, a deracinated presence within a wider story of national success or is his backstory, a Somali Muslim asylum seeker who grew up in multicultural London a representational marker of plural multi-ethnic Britain? One of the weaknesses of this kind of practical work without an accompanying reflection is that student intentions (and learning) are not adequately articulated or fixed. Consequently the collages, at best, have to be read with the eyes of the reflexive researcher. This is more problematic when the work is not a product of research but is a multimodal form of media learning. Assessment will tend, therefore, to be weighted towards the more tangible technical features of the collage rather than the quality of thought and argument expressed. In this way the Media Studies 2.0 model can be criticised for privileging form over content.

This technologically defined version of the subject runs the risk of recklessly subordinating an interest in ideology (in all its complex forms) to simply aping media practice where verisimilitude to existing texts is favoured over critical engagement. In the collages cited thus far, the technical skill of Aki has been contrasted with the quality of thought expressed in Jonny's collage. I have written previously (Perera, 2011) of the need for media studies to offer something different in terms of acquiring technical skills but this should be in tandem with a deep engagement with issues as they relate to media institutions, representations and audiences.

The collages pose a problem of assessment for the media teacher eager to use practical media to demonstrate learning. Unlike an essay that has a procedural structure that is amenable to the application of assessment criteria, a collage's meaning is far more unstable. Learning in media studies needs to go beyond an elemental and aesthetic response. The collages, for all their technical competence, seem a weaker form to express understanding of representational issues. This is not necessarily a feature of just new media. A film, depending on its relationship to the mainstream, is itself a bundle of unstable signifiers. The teaching of film was explored in two ways and both offered spaces for reflection on the topic of immigration.

5.3 Teaching Film 1.0

The medium of film was the first popular form of the mass media to be taken seriously by academics and media educators (Bolas, 2009). In terms of the research process as outlined in Table 5⁶⁹, film was taught after press with the assumption that the serious study of film was a key cornerstone of traditional media studies. The notion that the choice of film should come from students' own media practices was rejected in favour of a more radical vision of extending media tastes beyond mainstream.

A key principle of teaching film in a traditional media studies sense is the pedagogical form of watching, questioning, discussing and writing. This method was introduced in the preface to the teaching of the film *Ghosts*⁷⁰ in October 2012.

0:01

KP: *watching a film with me. It's a frustrating experience in that I stop it all the time (groans). What was the statistic at the beginning? ...that's the first thing, based on real events. That's the second piece of textual evidence in the film. 3 million migrant workers are the backbone of the construction, hospitality and health industries... Why do you think it says that and whom does it position us with?*

⁶⁹ Table 5 is on page 116

⁷⁰ *Ghosts* is a British film from the acclaimed documentary film maker Nick Broomfield. The film is based on the true life event in Morecambe Bay where a group of Chinese migrant workers cockle picking were accidentally killed when the tide came in and drowned 23 people. The film centres around a single mother, Ai Qin, (see Appendix 18 for a film still) from the Fujian region and narrates her illegal transit across land to Britain. It explores the role of snakeheads in the migrant trade, narrates the arduous land journey she experiences to get to this country and coldly presents the overcrowded living conditions as she struggles to get a fair wage for the work she is forced to do when she gets to this country.

Justin: *Immigrants*
KP: *Why?*
Justin: *They are a vital part of our community*
(Lesson on Ghosts, 11th October 2012)

The audible groans express a particular response to studying rather watching film. Unlike the real-time experience of watching a film in a cinema, traditional film study punctuates the actual viewing with teacher questions and student discussion. There is some justification in this opening section on why the teacher interrupts the viewing. In the example above, the film is stopped because it provides some factual evidence that segues into a point about the hidden role of migrants – one that challenges some of the views of the students in the class.

In terms of the classroom power relations, this kind of film study positions some students as weak in two ways. They have, according to their ethnicity, been indirectly positioned as being on the ‘wrong’ side of the argument about immigration. Although wider public opinion may be more critical towards immigration, media studies orthodoxy is more questioning of dominant attitudes – this often frames the study of representational issues. Secondly, a media studies classroom is no different from most others, in fact the relatively wider choices (compared to say English) available to the teacher for textual choices cements the teachers institutional power in the classroom. It is unsurprising that students are somewhat inhibited to talk openly. This is exemplified in this uncomfortable encounter between Liam and myself.

3:53 Film
KP: *Who are the Ghosts? (no response) They say the Ghosts won't come out in weather like this. (no response)...Think logically, use reasoning skills*
Liam: *I don't want to say it*
KP: *I think you are probably wrong if you are worried about what you are going to say*
KP: *People of my colour were called, in the past, darkies, coloureds, the blacks. Who are Ghosts?*
Unseen: *Liam was right*
Liam: *I was going to say that but didn't want to be seen as racist*
KP: *Who was it?*
Liam: *I was going to say white people*
KP: *It is their term for white people, the ghosts*
5:02 Film
(Lesson on Ghosts, 11th October 2012)

This teacher power is then reinforced by the kinds of questions that are put to the students. In this teacher-led pedagogic form, I stop the film and ask the questions. The questions are then formulated almost rhetorically. In the extract below, I am pretty clear on the answer to the question posed.

The film itself is firmly positioned with the plight of the migrants but this does not mean that a teacher led discussion should not explore the ambiguities in the reading of the film. In this extract, a more open question is posed that stimulates a discussion within the group. Most students take up the position they have previously expressed on immigration and apply it to the central character's⁷¹ predicament to pay a snakehead to leave her family in China for passage to Europe. The teacher has picked up on the justification that Ai Qin gives her mother, that of having 'no choice'.

- 0:09 Film
- KP:** *(lights on) She says to her mother that she has no choice. Has she a choice?*
- Liam:** *Yes she can stay and live in a bad way that she is at the moment or she can move to try and better her child's life.*
- KP:** *It would mean her leaving her child*
- Liam:** *It's still choice*
- KP:** *She says it more than once I have no choice. What do you think?*
- Justin:** *It's the only way she can give her baby a better life*
- Polly:** *It's like are you going to take that path...If I was in that position I'd do it. (I say you would?) If that was the choice and you'd be offered that or to stay.*
- KP:** *Does anyone disagree?*
- Patti:** *I wouldn't do it*
- Patti:** *Because you are leaving your son, your son doesn't have an education but now he doesn't have a mum.*
- Polly:** *...you don't know how bad it is - it might be food*
- KP:** *Do you think she intends to go and not come back?*
- KP:** *(to all) jot this down, are you sympathetic towards her situation or how sympathetic are you towards her situation? Because what she is contemplating (pause) is illegal because she can't go to another country legally. It's illegal*
- 2:45 Film
- (Lesson on Ghosts, 11th October 2012)*

⁷¹ see Appendix 15 for a still from Ghosts.

The question is, in contrast to the previous question, genuinely open and I am more careful not to guide the discussion to a predetermined outcome. My utterance responds to Liam: 'It would mean leaving her child' and simply plays devil's advocate to his point. This happens again in response to Patti when I ask 'Do you think she intends to go and not come back?' This extract offers a more nuanced sense of me attempting to take a more morally neutral perspective and coaxing the students to deepen their level of response in the light of teacher questioning. The central issue about Ai Qin's decision lies in the extent to which leaving her son is something that is justifiable to the class. It seems that there is disagreement in the class as to whether she loves her son. For some, Ai Qin's decision to leave is a selfless expression of her love for her child while for others it is a damning dereliction of maternal duty. Both are equally valid points and, given my role in this exchange, there is some rationale for my closing down the discussion for some inward reflective activity. My final phrase is 'It's illegal' and this goes to the heart of debates about immigration. For some, the illegal status of many migrants encapsulates a reasoned hostility while for others the illegality of their status is a marker of all the barriers that immigrants face in a hostile and unequal world. What is different in this research is the value placed on the conscious attempt to foster debate rather than view student anti-immigrant views as evidence of false consciousness.

The conflation of what the film is trying to do compared with what the lessons are trying to do is sometimes confusing for the students. In the example below the distinction that the teacher made earlier in the lesson about 'what' and 'how' the film communicates is simplified to just what the film's messages are.

***KP:** That supply chain relies, according to this quotation, on migrant workers. ... Actually the film is starting to probe at people's expectations not just 'they' rely on migrants but 'you' rely on migrants whether you know it or not. It's telling you about stuff that maybe you didn't know.
(Lesson on Ghosts, 11th October 2012)*

The fact that I am using the film as a proxy for my own attitudes is instructive. The hiding behind the text allows me to lecture and hector but within the safe nominal third person of 'it' (i.e. the film) rather than first person 'I' of the teacher. The last sentence is a distillation of the demystification model of media studies (e.g.

Masterman, 1985) and points to the challenge of creating meaningful teaching and learning that present a different perspective rather than forcing it on the students.

In the next extract one can hear me reproach myself when I finally reveal my own views on the subject. By the end of the harrowing film, Ai Qin has been trafficked, evaded sexual exploitation, lived in cramped overcrowded conditions, worked for unscrupulous businesses and luckily escaped a death that befell a number of her fellow migrants. I seem to snap. The various push and pull factors for migration are rarely explored seriously in popular representations of immigrants and this leads me to a somewhat simplistic battering of students with 'the truth'. It is instructive to see that after this particular piece there is no discussion just a hit of the play button.

KP: *No...is she free? She is tied to the snakeheads, the people that do all the transporting. The gangster trade immigrants and she can't leave their clutches until she pays them off but she can't pay them £25000 so she is tied to them. I am asking very closed questions and I am trying not to. (pause) Think of some of those newspaper headlines, the ones you have seen. They often paint migrants as the aggressors in this situation. It strikes me that she is a victim of the situation and you might say that it's just me being a bit soft so I'll do that as a statement, discuss. But actually the migrant here, she is a victim. She lives somewhere where it is so poor she doesn't think she can bring up her child. She is forced to move, in order to move because it is illegal she has to give money to people who are basically criminals who she is tied to and then they exploit her. Discuss. Agree, disagree or comment you all have to do one of the those things.*

Richard: *Is it worth it?*

KP: *What might she say if she was here?*

Jonny: *That I have no choice*

KP: *She might say, I didn't know, I didn't know it would be like that. They told me I would be earning 20 grand a year. (lights on) I want all of you to say something. What's your reflection, what's your feeling?*

Dougie: *I agree with you, it's just the fact that it is illegal kinda that's why we all*

Amy: *What she did was illegal. I know now she is the victim like being tied to those guys but what she thought she was doing was coming here illegally so that's why people still think it is a bad thing.*

Polly: *She's a victim because if her country wasn't so poor she wouldn't have to come here so it isn't necessarily her fault*

KP: *Is not what the film is saying that all the time there is a this rich and poor there are rich countries and poor countries that the poor will always go to wherever they think it is going to be better...They take risks, they'll take enormous risks, they'll leave their families, they'll leave their families (discussion with Patti)*

Amy: *I understand why she would want to come. But there will be people in her country doing the same job as her who don't come here illegally.*

KP: Aki, Jonny?

Richard: Surely China is one of the richest countries in the world, they can't support, and it's their own fault for letting have so many people.

KP: There are aspects of China that are exceptionally wealthy and other aspects that are exceptionally poor.

(Lesson on Ghosts, 11th October 2012)

There is considerable aggression in my command to 'agree, disagree or comment' and the subsequent trail of questions and answers position me powerfully with the character and the director. But what is interesting is the way in which the students are not browbeaten by me. Jonny uses a phrase expressed previously about lack of choice. Dougie, who is generally fairly non-committal, starts by agreeing with me but then does assert a different view and his use of 'we' is instructive. The value of my polemic is thus questioned. The students have not been beaten into submission. Amy asserts a contrary view and Richard asks a pertinent question about China's wealth and population. My answer is far less convincing. This exchange does display some of the shortcomings of demystification when the teacher is operating on an emotional plane with a sense of their own righteousness. Their passion does not translate into the desired effect. The only student in this exchange to empathise with the migrants is Polly but she does so equivocally with the word 'necessarily' and, in fairness, Polly has expressed a more pro-migrant perspective in many other data extracts. The key point is that very little attitudinal change has been accomplished through the pedagogical strategy of aggressively lecturing the students.

After the teaching of the film through a series of lessons watching, pausing, discussing and note making, the class were set an essay on Ghosts. In keeping with her perspective Polly articulates an empathy with the predicament with Ai Qin. This expresses a consistency of attitude even in the more measured form of the discursive essay.

The film follows a group of illegal Chinese immigrants in particularly a young mother named Ai Qin and the journey from being in China to ending up in a life that is filled with debt and uncertainty. Ai Qin has a son and her husband left her for another woman, is in a position in China where there is no work except badly paid agricultural labour and even this is in short supply... The film follows her travels from China to the UK

where she receives a job in a meatpacking factory. It reveals that the UK's good (sic) industry is heavily dependent on underpaid migrant labour. (Essay on Ghosts: Polly, 22nd November 2012)

By the end of the paragraph, Polly has transcended the individualised account of the migrant condition to a geopolitical point. There is a clear linkage between what Ai Qin experiences and the structural foundations of the British economy.

The discursive essay form is helpful in questioning entrenched attitudes. Throughout the teaching of the film, a range of views were aired - even if my teacher voice somewhat dominated. This is contrasted with the essay that had to apply some theories of representation to the film: hegemony and pluralism. In appreciating different explanations of the same media phenomenon, there are examples of students demonstrating an application of a theoretical model that they might ordinarily not have to confront in class discussion. For example, Patti had some confidently held views that she was able to express in the overt teaching phases of press and film. When this had to be translated into a more detached essay structure, she was forced to write a section exploring the pluralist model.

A pluralistic view is then shown when we follow the journey the immigrants take in order to enter England. The camera is held freely and follows them at each stage, including when they are drilled into a crowded, small box. The lighting is dark and the camera is kept close to the characters shoulders to create a claustrophobic feel. In doing this we are able to experience the uncomfortable feeling that the characters will have which as a result encourages us to have sympathy towards what they are going through rather instead of having negative thoughts that what is taking place is illegal. (Essay on Ghosts: Patti, 22nd November 2012)

In this extract Patti is using her wider media terminology to depersonalise her response. The definite article is used to define the 'camera' and 'lighting' as fields of meaningful study. Reading the extract in isolation doesn't quite contextualise what Patti is doing here. The personal pronouns do not really include her as it is a theoretical 'we' and 'us' based on a reading of what the text is trying to do. There is a degree of resistance in her invocation of the 'fact' of 'breaking the law' that she uses to reassert a subtle, but powerful, rebuttal of the pluralist reading of the film.

While Patti is able to negotiate a path in her essay between what she is asked to do (i.e. consider the film from different theoretical perspectives) and what she thinks (i.e. her existing attitudes towards the topic), other students can be affected by the film but not to the extent of questioning their attitudes.

Personally I think that is hard not to feel sympathy towards the immigrants and the situation they are in, the film made me side with them over the British, but only with their situation and the events that happen at Morecombe Bay, where 23 people died in 2004. I condemn the ways in which the immigrants get into the country and the snakeheads that run the human trafficking. (Essay on Ghosts: Richard, 15th November 2012))

Both Richard and Patti are doing the same thing but in different ways based on their relative articulacy in written form. Richard's caveat is expressed clearly but also starkly. The film may have affected him but there is still an underlying ambivalence to migrants per se.

The concept of representation implies a relativism in terms of meaning. Jonny is able to explain how documentary and documentary style fiction films use even more subtle forms to manipulate the audience. This presents an interesting paradox for the traditional media teacher. Whilst traditional forms of media teaching are based on a critique of dominant media forms for their reactionary ideological content, the media analytic techniques used to reveal these messages can also be used to explain how alternative texts use these same means to position an audience. In the example below, Jonny applies what he has learnt more generally about the construction of 'realism' on Ghosts.

Documentary style of filming conveys the realism of the film, although as an audience we cannot know if the representation is accurate and reliable. The documentary style and format is much to do with the director, Nick Broomfield, and his experience in creating actual documentaries such as 'Biggie and Tupac'. (Essay on Ghosts: Jonny, 22nd November 2012)

The form of teaching employed in this first phase explored a traditional method of watching and discussing a film over a series of lessons leading to a written essay. There are elements of this way of teaching and learning about film that are to be cherished. The long and laborious watching of the film over a series of lessons does

lead to a deep level engagement through speaking and listening activities. Students are forced to express their reflection in oral and written contexts and the differences between these two forms is important in developing a more reasoned response by the end of the phase. Whilst I attempted to share a more positive view of immigration, the data shows the ways in which students resist a simple transmission model and find ways of accepting or rejecting the teacher's perspective based on their own attitudes. For some media educationalists, this phase will have failed as there is no simple 'effect' or 'change' in the students but this crude measure of attitudinal change itself is rejected by the research as being far too simplistic for the complex interplay of factors at work in teaching/learning encounters, particularly when considering a contentious social topic like immigration.

5.4 Teaching Film 2.0

The second attempt at studying film used a very different pedagogic approach. Instead of a ponderous viewing of the film over a series of lessons, the film was viewed in real time over two lessons through the form of an SMS discussion⁷². *London River* (2009) is a UK/French co-production that is set against the backdrop of the 7/7 bombings⁷³. Like *Ghosts*, it offers an alternative representation of immigration and immigrants. The film plays with audience expectations based on 'race', ethnicity and religion and was selected as an ideal example of a complex text that is equitable in its treatment of both protagonists (see Appendix 15 for a still of the two parents). In line with Jenkins' view (Jenkins, 2009) of the multitasking nature of contemporary media consumption, I felt this was a method worth experimenting with. The students used their own mobile phones and this was important in a Media Studies 2.0 sense where divisions between school/home, work/leisure and learning/e-Learning are, arguably, being blurred. The use of a technology that is considered private in a public space further distorts and

⁷² Only 5 students took part in this lesson, those were retaking their examination in June and some others who were interested in attending these lessons even though they had passed the exam with the grade they wanted

⁷³ The two central characters are parents of two missing young lovers. The mother is a middle Englander who comes to London in seek of her daughter. The father character is a French African Muslim man who travels to London also in search of his missing son. The two parents are unaware of each other's existence but the narrative weaves their disparate lives together into a tragic ending where they are told that their respective children were killed in the attack.

problematizes notions of learning that traverse different social and personal spaces (see Potter, 2012).

The viewing took part over two lessons and involved me posing open questions using SMS texts to my students who responded back to me. Different types of question were used to initiate a conversation that led a more organic form of interaction. As Kalantzis and Cope (Cope, 2015) argue the foundational stage of the Multiliteracies approach is that of 'Situated Practice'. This was taken one stage further when I, as the teacher, was also involved in an immersive experience. On reflection however, my questioning itself embodies a more demystifying strategy that undermines any crude attempt to teach the film in an entirely different way.

In Chapter 4, the methodological issue of how to present the data from these SMS lessons was introduced. Donath's conversational landscape (2002) offers a way of exploring the patterns of user involvement in a graphical form. Its value to me is as a 'big picture' view of the whole lesson. It is not as helpful for the micro levels of analysis but provides some interesting analysis of who is involved in conversation. At the end of this section is another use of the conversational landscape in comparing the first seven minutes of the traditional teaching of *Ghosts* versus the Media Studies 2.0 London River discussion.

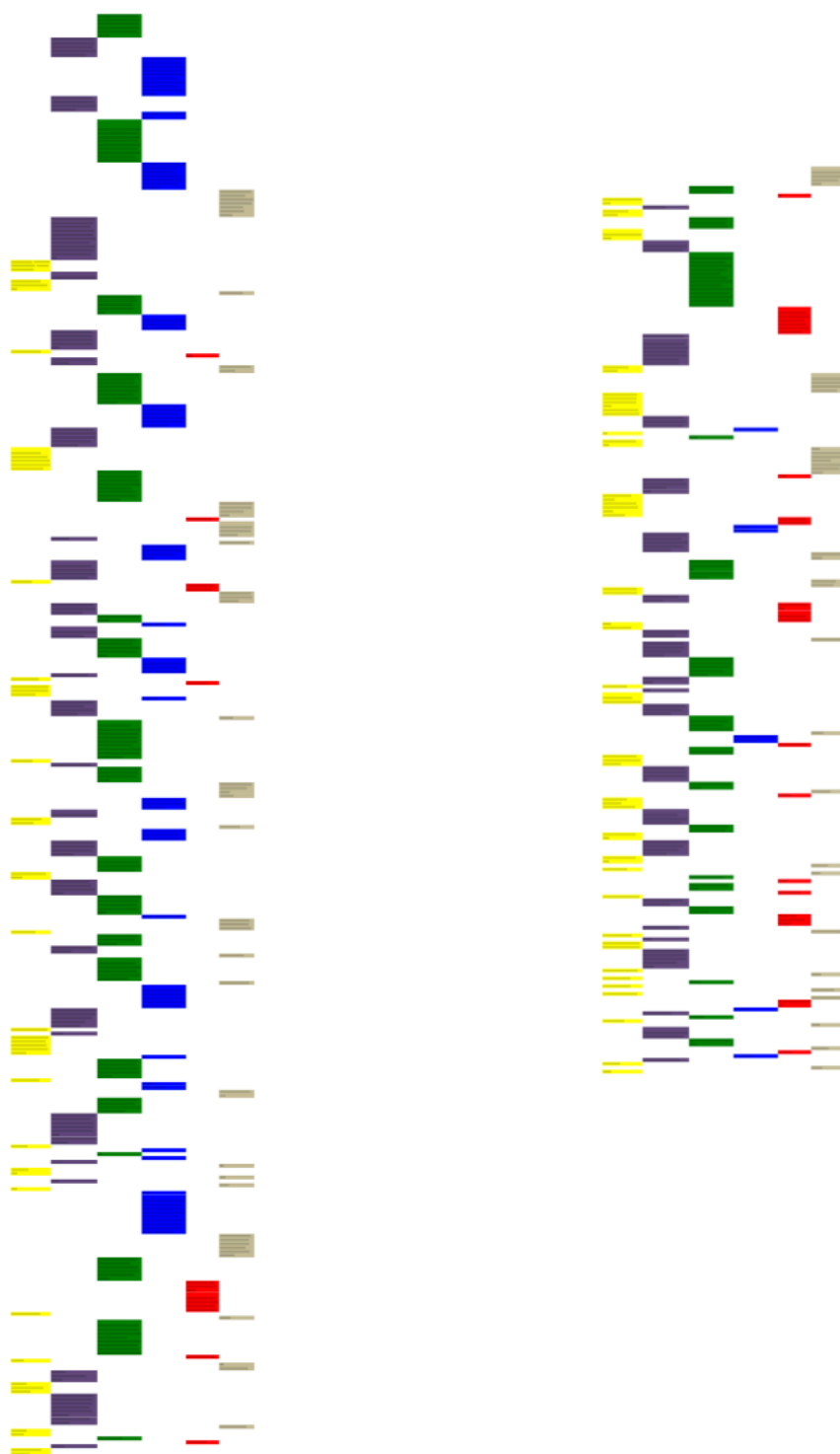


Figure 3: A conversational landscape of the two SMS lessons, 9th and 13th May 2013

The conversational landscape above shows my teacher's texts in yellow and the five students who took part in the SMS discussion. It shows, in graphical form, a more

even distribution of contributions between teacher and students compared to the more traditional modes of teaching film.

Another way of analysing the data from the SMS discussion is to examine some of the metrics. I issued 60 texts but the five students contributed 165 texts to the discussion. As can be seen in Figure 1, the text format seems to involve the students more and there is a wider distribution of words between the teacher and students compared to the teaching of Ghosts where I dominated discussion.

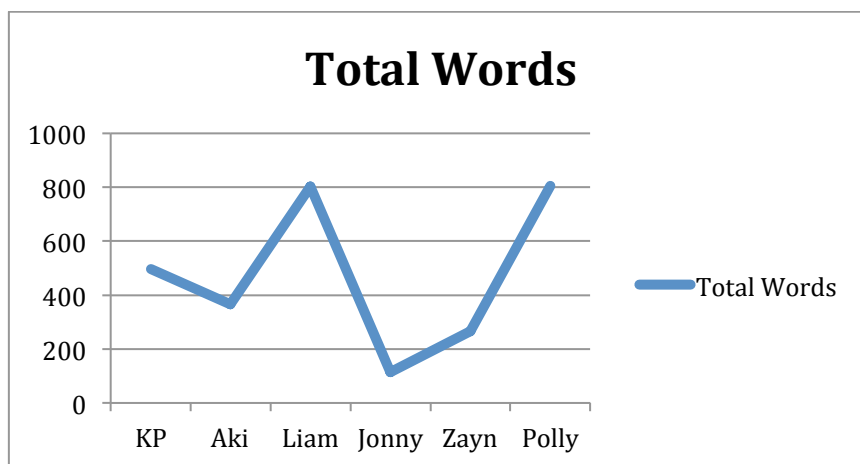


Figure 4: Breakdown of SMS texts according to the total number of words per participant

Looking at the distribution of texts according to length the reoriented weight of teacher to student voice is also expressed with two students writing more than the teacher in their individual text responses. Figure 5 shows that three students wrote texts that were longer than mine while the other two were around the same length as mine.

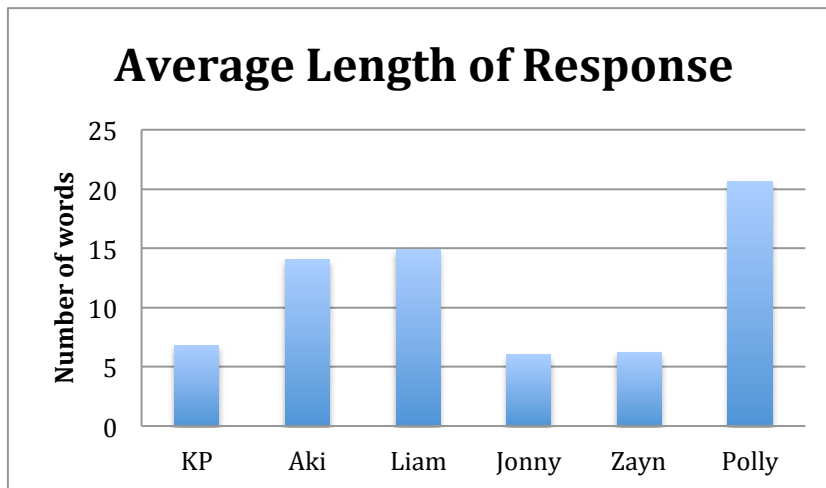


Figure 5: Breakdown of SMS texts during lesson on London River by average length of response per participant

This crude description of the data does hide the essentially pithy nature of SMS texting and the ability to condense communication into short phrase utterances (McWhorter, 2015). These do constitute a form of note taking and are thus analogous to the more teacher managed note making in the traditional teaching of a film. The key differences in using SMS is the real time nature of the note making, the ability for the teacher to see what the students are writing and the more ‘independent’ nature of what the students write. It must be noted that for most students, the ability to write independent notes is a skill they lack (Lankshear and Knobel, 2006) when watching a film and the SMS format does allow for a low stress/high challenge activity (Hughes, 2003) that leads to some real-time writing. By the end of the lesson, all the students had a text thread of the teacher questions and their responses to use as raw material for a more formal response to the film (see Appendix 16 for Polly’s entire SMS thread and an excerpt of her final written piece).

It is also possible to turn the exchange into conventional-looking data extracts. Most of following extracts are the end product of a series of over 15 different operations that filtered the SMS data into an Excel list (see Appendix 10 some of the stages). This Excel document was then imported into Nvivo for additional processing and codification.

The film starts with a generic rural scene and the question was posed to the whole group.

KP	Where are we?
LIAM	Somewhere in the countryside
AKI	England / coast
JONNY	In Dover.
ZAYN	In countryside
POLLY	In a church on a secluded area of Britain
LIAM	rural location, small village as there's a small church, hardly any people
ZAYN	Church

Lesson on London River: SMS discussion (9th May 2013)

This open question is framed by a general sense of orientation. The answers vary in scale from a straightforward denotative answer from Polly to some precise locations from Aki and Jonny. Incidentally, both Aki and Jonny are wrong as the scene is in Guernsey. The texting process allows for an instant response. Alex and Zayn offer, initially, a vague answer but then follow up, without being prompted, with more precise descriptions. All the answers are working within the denotative domain and do not posit any connotative meaning beyond this.

Early in the film, there is reference to the 7/7 bombings and there was an attempt to capture the students' prior knowledge of this event. The bombings were in 2005 and the students would have been nine or ten years of age but it is interesting to see the uniformity of response to the question on the event.

KP	What happened on 7/7?
ZAYN	July bombings in London
LIAM	Terrorist bombings in London
JONNY	London bombings
POLLY	There were several bombings in London

Lesson on London River: SMS discussion (9th May 2013)

All the students, who responded to the question, answer using the words bombings and London. There is a considerable shared sense of this event in the collective memory that is isolated in this simple question. It does explain some of the

immediate responses students have made in the study of immigration, as there is a shortcut into existing narratives of the nation and national events. The next question explored assumptions about 'race', ethnicity and social status.

KP	Who is the old man?
ZAYN	An immigrant
KP	Please reply, who is the old man?
POLLY	The old man is a homeless man who looks like he is travelling
LIAM	It is unclear, but possible an immigrant, as he was shown washing his face and camping in a field.

Lesson on London River: SMS discussion (9th May 2013)

This time Zayn, who is mixed race, reads the elderly Black African as an 'immigrant'. It is maybe of note that most students did not answer the question and so it is posed again. Polly again takes a descriptive take in her answer. This is consistent with her previous response. Liam is more hesitant and, given his earlier anxiety in the exchange about who the Ghosts were, does offer the same answer as Zayn but grounds it in some evidence.

There are two protagonists in the film, Ousmane and Elisabeth (see Appendix 15). Both are in search of their children after the 7/7 bombing. Although both central characters, Ousmane and Elisabeth, are not familiar with London, the audience is positioned with Elisabeth when she arrives in London. The London that is presented is a far cry from Hollywood representations of the capital city and so there was a question that explored this.

KP	Describe London in 5 w
KP	Words.
JONNY	Multi-cultural, busy and large
LIAM	busy, multi-cultural, strange, unfamiliar, cruel
ZAYN	Busy, capital, mixed culture, expensive
POLLY	Busy, loud, dirty(terms of clean), working, diverse

Lesson on London River: SMS discussion (9th May 2013)

My SMS text mistake in the first text is recorded in the transcript. All students identify the city as busy and most use synonyms to describe the range of ethnicities: multicultural, mixed, diverse. Liam seems to have taken more from the

question and it is not clear if the words are chosen for how the city is presented or how the city makes Elisabeth feel or is he expressing his own attitudes towards the place. Whatever the motives, the words: strange, unfamiliar and cruel are powerful adjectives. The link between the multicultural nature of British urban experience and its unfamiliarity for the indigenous population is a powerful aspect of national narratives that are critical of mass immigration.

The next question tried to explore the links in the national psyche (if such a thing exists singularly) between 'race', ethnicity, religion and terrorism. The film explores the welcoming pastoral role that the Imam offers Ousmane in his search for his son. Contrasted with the hostility of the host community, Islam is presented as a religion that doesn't discriminate between different races. Elisabeth and Ousmane's children are missing but the parents discover that their children were together as a couple.

KP	So what happened to the daughter and son?
LIAM	they travelled to France together
POLLY	I believe that the son and daughter were travelling together and then therefore may be involved in the bombings
ZAYN	They have maybe falling in love and running away together
ZAYN	To France...
AKI	They either were victims of the bombings or planned the bombing or left the country

Lesson on London River: SMS discussion (9th May 2013)

My question above is open but somewhat disingenuous in the fact that there is an intention to see the extent to which Islam and terrorism can be invoked as a plausible reason for their disappearance. What is interesting here is that the two students (Polly and Aki) who are generally the most positive about the effects of immigration do implicate the son and daughter as a possible explanation of their disappearance. This is presented with the contingent 'may' or 'either' but nonetheless it is pertinent to note that the SMS forum is able to elicit 'gut' responses that can be cut off from general mental schema that frame other kinds of

learning discourse around immigration. Conversely students like Liam seem even more guarded in revealing a link between religion and terrorism that the film itself is presenting to the audience as plausible. Liam remains with a non-racial/religious perspective and focuses on a factual piece of evidence to support the assertion that they have gone to France.

KP	Some of think they might have carried out the bomb, what do the rest f you think?
ZAYN	Is a possibility because of the religious side to it.. But i dont think so..
LIAM	The fact that they both carried the same travel bag and where together does have suspiciousness
POLLY	I don't believe that they carried out the bomb

Lesson on London River: SMS discussion (13th May 2013)

The follow up question is more explicit and here there is a reversal of points from the previous question. Liam is now forced to take a position by the form of the question and does, again contingently, offer the view that they might be part of the bombing plot. Conversely, Polly offers a more definite answer that is more consistent with the views she has aired previously.

The end of the film reveals the true nature of the couple's relationship. They were both young lovers who had not told their parents of their love. They had planned a trip to Paris and were both killed in one of the bombings. The children were not involved in the bombing - they were simply victims. There is a harrowing scene towards the end of the film where this is revealed to the parents and the audience. The film does play with audience expectations and there is a sense in which the film chastises the audience for even thinking that the son and, by proxy, the daughter were involved in planting the bomb. The next question tried to explore this emotional response once the true character types (Propp, 1968) of the daughter and son are revealed as victims.

KP	How do you feel?
AKI	Really sorry for both parents and guilty for thinking that they were part of the planning of the bombings
LIAM	I feel sorry for them both as they both travelled to find their children, and the uncertainty of there location must have been hard on them
KP	What about the man?
POLLY	I feel for her and can understand the pain she may feel but I knew her daughter hadn't survived! It is worse the fact that she thought her daughter was on holiday so believed that she was still alive then to be told your daughter is dead must be hard
ZAYN	He seems less affected so i feel less sympathy for him as hes showing less emotion
KP	One of you say that your sympathy is less with the man as he doesn't show emotion. Do you think he is more, less or the same in terms of his grief?
LIAM	I feel more sorry for the man than I do the woman
ZAYN	Im sure hes the same but shows it less
POLLY	He is feeling the same grief just is not showing it as much as the woman has done. This may be because he want to appear strong for the woman and give her hope that things will become better however inside he probably feels exactly the same
AKI	I think he isn't as upset as the women and he didn't really have a close relationship with his son unlike the women. However, he still shows emotion in the fact that his son has passed away
LIAM	due to the fact that he never really knew his son and wasnt there for his upbringing, and he won't ever get to see him again so he never had a father/son connection

Lesson on London River: SMS discussion (13th May 2013)

Liam, Polly and Aki all offer their sympathy. Aki seems to remember his previous thought about the children being involved in the plot and feels the need to share his guilt. This is an advantage of the SMS text message discussion. The texts document 'real time' observations but the way in which they are recorded on a phone as a written thread does mean it is possible to reflectively explore contradictions in views. Aki is reflecting on how he understands the characters now compared to how he judged them earlier. The 'natural' use of the mobile phone is in private communication so it is interesting to use such a piece of personal technology for an

activity that is trying to explore the more intimate thoughts of students - ones that they are less likely to share in an oral group discussion with their peers.

The final scenes of the film are about the relationship and bond between the two protagonists. Their search for their children has been tragic but their bond is strong and they personally reconcile their ethnic, religious, national and class differences through their shared grief.

KP	What do you think is the message (or messages) of the film?
POLLY	The message of the film is to show the pain and hurt people may feel when they have lost someone near to them and that one horrible act can have a major effect on people's lives! However it also shows how people from different backgrounds can become close and help one another in an event that is horrific
AKI	That many people were effected by the 7/7 bombings, and they attitudes and emotions vary between people. But it's always good to have faith and live in the present rather than being sad about the past
ZAYN	Ummm to present different sides to the story the London bombings, and how different people lives were inter woven though experiences the 7/7 bombings.
LIAM	I think the message of this film was to show how distraught these two characters were. When we see or hear about terrorist attacks we feel sympathy for the collective people who lost relatives or friends, but this film showed an insight in to the characters journey to find out about their children, and how much of an effect the bombings had on their lives

Lesson on London River: SMS discussion (13th May 2013)

The students who responded to the question offer a conventional reading of the film. Their reasoned and relatively articulate responses can be favourably compared to the summative comments about Ghosts. Their views broadly chime with the liberal vision of the film (and traditional media studies itself). That said, the students have been positioned by: the film and the teacher questions. The pedagogic activity of texting in real time does offer a different experience of studying a film. It captured the experience of watching a film into learning journey that is catalogued in the individual text thread. This forces a connection between what the students think, feel and articulate. The final question sums up the central

thesis of the film and possibly summarises the tenure of the aims of the research to reveal this truism to the students in developing their view towards immigrants.

KP

The mother says: "Our lives are not that different?" Discuss in relation to the film

Lesson on London River: SMS discussion (13th May 2013)

The main feature of the SMS discussion over the watch/pause/discuss/note version of film watching is its ability to garner participation. The fact that the teacher's role is to ask questions is instructive of this more Socratic method of eliciting a response based on engagement and dialogue with the students. In some ways, the teaching is actually quite traditional but this maieutic process is self-reflexive for the students.

Following the film viewing, the class were set an essay on this film. Like the task following *Ghosts*, the essay form constructs a more measured response from the students compared to the more free thinking form of the SMS text but the written work does reflect a growing internalisation of the project's themes. Liam explores this well in his essay:

It shows the perspectives from two people, an English white middle-aged female who lived in the countryside, and a French elderly black man, and how they have both travelled to the U.K to find their children. This is following the 7/7 bombings in London which was when a double-decker bus was used by a suicide bomber, and killed over 50 people. Both characters seem un-easy at first of the London, especially the mother, because she lives in the countryside in England so urban locations such as London are unfamiliar to her, and she seemed anxious to find out that her daughter was living in a dirty and gritty area of London, above a foreign delicacy shop. This could suggest that this concern is due to negative views of other cultures, or simply because she did not expect her daughter to be living in an area which was predominantly created of a multi-ethnic community.

(Essay on London River Liam, 14 May 2013)

Liam starts with a factual description but his empathy with the mother reflects his own view of London being 'unfamiliar'. Polly, on the other hand, explicitly relates the film to its purpose in presenting a 'different' representation of Muslims.

The story shows the journey both parents take in order to find their children and shows different representations of all different types of ethnicities. The representation shown of the immigrant is positive as there

is one particular scene whereby the Muslim man in the film helps the parents try and find their children. This can be seen as a non-stereotypical view of immigrants that can be seen within Britain.
(Essay on London River, Polly, 1st June, 2013)

5.5 Teaching Social Media 1.0

One of the perennial anxieties for the media teacher is not ‘knowing’ the media forms and texts that students consume. This is brought into sharper focus when dealing with social media as it is an entire medium/platform that has emerged recently with its own norms and conventions. There is a strong celebratory tradition within media education (Buckingham, 2003) that tries to connect formal media study with the myriad forms of media consumption practices that young people are engaged in. Any form of criticality that can be fostered, in this perspective, needs to derive from an acknowledgement of the complexity of the psychosocial factors (Buckingham, 2003) that influence media consumption practices. Predicated on a social constructivist model of learning, there is the requirement to ‘start where the class are’ (Buckingham and Sefton-Green, 1994). Allied to this pedagogic assumption are some more prosaic features of media study. As explained in the literature review, the concept of ‘audience’⁷⁴ is somewhat problematic within media studies as diametrically opposed notions are invoked at different times within a course (Bowker, 1991)⁷⁵.

The task of creating a media questionnaire touches on all these three definitions of ‘audience’ in some way. There has always been a generational discrepancy between teacher and student media tastes (Bertrand, 2005; Murdock and Phelps, 1973) based on age (and possibly class, ethnicity and region) but this has been accentuated by technological change. Therefore, the students were asked to submit the questions that would go into the final questionnaire and this formed an

⁷⁴ Quantitative audience research is a conventional aspect of GCSE and A level media studies work and attempting to get students to capture their own media consumption practices is a time-honoured task for GCSE and A level Media Studies students.

⁷⁵ A more sociological definition might be used to explore how the media represents an issue and its subsequent effect on social relations (Morley, 1992). A more psychological exploration of the concept might reveal the uses and gratifications (Blumler and Katz, 1974) for an individual when consuming media. There is another different application of the concept that derives more from business and marketing. It explores the nature of market segmentation for media products and the ways in which target audiences are defined and satisfied. Quantitative research methods are used widely within the media itself to find out about audiences, particularly in the post-broadcast media world of apps and social media (Bertrand, 2005).

important piece of data. It is important to underline that the survey was a pedagogic strategy to gain insight into the media practices of the class rather than a research goal of producing a quantitatively precise piece of data into my class' real media practices. I viewed their own questions as a representational or 'performative' text. The analysis of this task was primarily about the process but a more detailed exploration of the survey data was undertaken. Given its secondary purpose and the methodological weaknesses involved, I have highlighted some important trends but and added selected highlights in Appendix 17.

The first meaningful analysis of the students questions explored the breakdown of questions according to broadcast, analogue media and digital and social media. From Figure 6 below, it is clear that digital media (e.g. social media, apps, online music and video gaming) is being prioritised over traditional media forms: newspapers, magazines and terrestrial television. Of the 231 questions, over half were based around digital media (see percentage breakdown below). The smaller percentage of traditional media is interesting and boiled down to some questions on newspapers, cinema and magazines. Three students, Aki, Polly and Damo did not have a single explicit question about a traditional broadcast media.

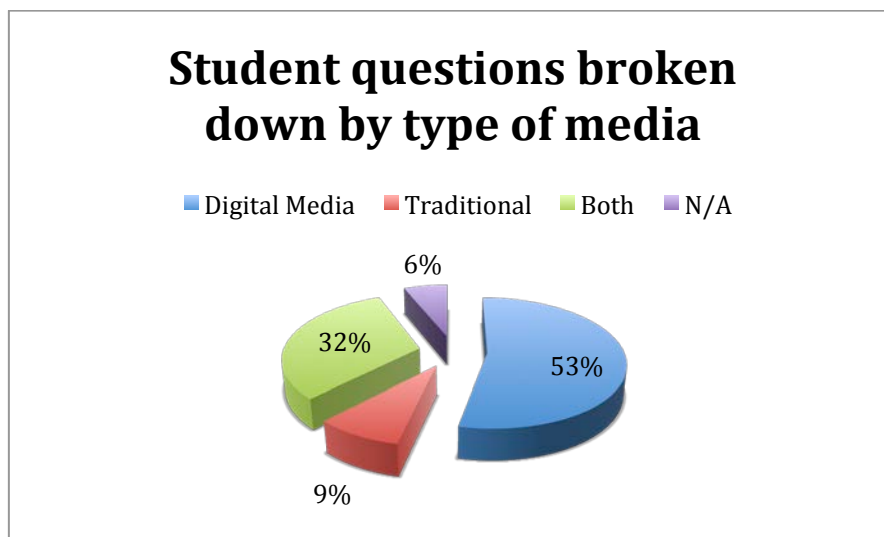


Figure 6: Survey questions according to medium

Drilling into the responses individually, there is a degree of uniformity with most questions exploring media consumption by asking time (frequency of

consumption), technological (online, mobile and traditional) and attitudinal (taste and preferences) questions.

There is a general reticence to ask questions that are culturally live (illegal downloading, pornography, hacking). This displays an important distinction between 'lived' media and 'studied' media. Given that new media does blur the boundaries between home/school and the public/private, the students in this task have constructed some boundaries to insulate the probe from their most intimate uses of media – particularly transgressive uses that would not be appropriate in the classroom context. It is a timely reminder that an ever-expansive view of media education that permeates young peoples lives will always be resisted as forms of privacy will be guarded and defended by the students. There were three students that asked questions that explicitly deal with illegal downloading. Zayn, Patti and Liam all asked a very similar question: 'Have you ever downloaded music illegally?' with a simple 'yes/no' response required. Zayn is the only student to offer a greater scaffold in his closed answers that explores the reasons why illegal downloading exists:

1	Music is too expensive
2	It's quite easy
3	Other

Table 10a: Survey responses for question 8 - Why do you listen & download music illegally?' (Zayn)

The relative cost of buying music coupled with the ease and anonymity of downloading are powerful pull factors for illegal downloading. Zayn goes further in exploring the user advantages of digital texts over analogue ones in question 18.

Why do you prefer to read newspapers digitally?		
	1	It's easy to get hold of, accessible anywhere
	2	Cheaper than buying it in shops
	3	Easier to pick out articles you want to read

Table 10b: Survey question and response on newspapers for question 18 (Zayn)

The financial advantages of downloading are not enough to explain the success of digital and online media. The ease of use and interactive nature of digital media is an integral reason to the options that Zayn offers above.

Part of the reason for getting the students to devise the questions was to allow the teacher to access some of the technologies and sites that the students are familiar with in order to improve my knowledge of student media. There are a number of examples of this from the students where they use their specialist knowledge as media consumers to provide some possible answers.

If the internet was your only method of access, which of the following websites would you be most likely to visit for music?		
	1	Youtube
	2	Grooveshark
	3	We7
	4	Facebook
	5	Deezer

Table 10c: Survey question and response on the Internet for question 7 (Jonny)

The students' questions would be collated and edited to create a master questionnaire that the students would eventually fill in. This would test the assumption of new media literacy being uniform across all students (or whether this kind of specialist knowledge is more localised, and possibly defined by gender and social class factors as well). Unfamiliar media and texts to the teacher, for example: Grooveshark, Deezer and We7 would be added to the master questionnaire to improve the relevancy for students. Even at this stage of the data analysis there was some indication of the variability of students' tacit knowledge about the media. Amy does ask a question about press – a rarity in exploring an aspect of traditional media.

Which of these magazines or newspapers do you read?		
	1	Daily Mail
	2	The Sun
	3	The Times
	4	NME
	5	Heat
	6	Empire
	7	None

Table 10d: Survey question and response to question 6 on press (Amy)

The range of newspapers cited is narrow but nevertheless might indicate the main newspapers within the local context. The magazines are, again, rather arbitrarily selected. These magazines are visible in the classroom and hence might have been chosen for their supposed 'academic' relevance rather than as magazines that Amy reads. This is in contrast to the websites that Jonny cited above that are more likely to be based on his own media consumption beyond the classroom. It must be noted that there are, according to Lind (2013), gender issues in relation to the types of media and technology consumed. This is further cemented by the ways in which adolescent male media consumption is often defined by cataloguing and archiving as an integral pleasure of the media experience (Jenkins, 2006). Mark exemplifies this in his comprehensive list of video gaming devices.

Which of these games console do you own, or have owned?		
	1	Xbox
	2	Xbox 360
	3	Playstation 2
	4	Playstation 3
	5	Nintendo DS
	6	Sony PSP
	7	Nintendo Wii
	8	Nintendo Gamecube
	9	Nintendo Gameboy
	10	PC
	11	Mac for gaming

Table 10e: Survey question and response to question 7 on video game hardware (Mark)

There is some research literature (Jenkins, 2009, Gauntlett, 2011) on the revelatory aspects of new media in unlocking creativity. The volume of user generated content on social media is seen as an empowering act of civic action for those keen on the power of social media to effect personal and social change. Only Aki asked two questions about creativity and creation. As the most skilled media producer in the class, it is maybe less surprising that he conceives of media as a two-way activity.

Do you enjoy creating and uploading work to the internet?		
	1	Yes
	2	No
(If Yes) What would you prefer?		
	1	Create YouTube videos of tutorials
	2	Using software to design and create things of your desire
	3	Creating your own music
	4	Making music videos
	5	Creating small movies
	6	None of the above

Table 10f: Survey questions and responses to questions 28 and 29 on the Internet (Aki)

Finally, a couple of students used the questionnaire form to be a little more critical, engaging with important debates about the form and function of digital media within a more fluid media ecology. Liam's staged questions on Facebook imply the fragility of online relations against friendships defined as 'real'.

If yes, how many friends do you have on Facebook?		
	1	0-100
	2	100-300
	3	300-500
	4	500-700
	5	700-900
	6	900+
Do you have more friends on Facebook than you could actually name in real life?		
	1	Yes
	2	No

Table 10g: Survey questions and responses to questions 8 and 9 on Facebook (Liam)

The first question above is a conventional question around social media where popularity is defined in terms of the number of followers that one has. The fact that Liam uses the term 'friends' is somewhat loaded as the second question interrogates the notion of 'friends' on such an industrial scale. The larger numbers in the first question are thus undermined by the implicit criticism of such a marker of popularity as being illusory.

I, using the 230 questions that the students had created, devised a final questionnaire. Nearly all the questions were closed but some open questions were added for questions that required a name of a text or a reason for a choice. The final questionnaire (see Appendix 7) totalled 81 questions and followed a more conventional media research questionnaire format with demographic, psychographic and media related questions. There is a degree of competing functions of the questionnaire. Firstly, there is a commitment to reconcile student and teacher media understanding through the balance of the question origin. Of the 81 questions there is a very even balance between teacher and student defined questions (see Figure 7). There are 6 questions that were adapted by the teacher from a student question, mainly adding more responses.

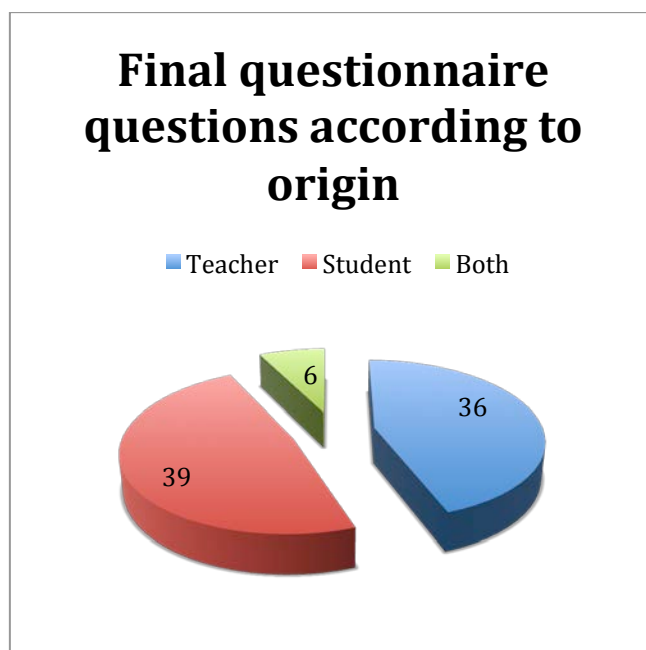


Figure 7: Breakdown of final questionnaire according to origin of questions

The actual survey is not methodologically tight enough to be used as a reliable record of the class' media consumption practices. It was hoped that the task of them devising questions themselves would stimulate further reflection on their media practices. The value of a survey in a media classroom is not about a positivist attempt to fix and measure students' relationships with media and learning but to initiate a dialogue about it that can be used in their learning of media. With these major caveats, it is worth pointing out some of the key points raised in the results phase (see Appendix 17 for edited set of results).

I found there was a value in working with students to devise a questionnaire that then explored their own media consumption habits. Video gaming is a very popular form of media consumption for students but is not an intrinsic component of most media courses. Over 80% of students play games and this is probably higher when mobile app games are taken into consideration. This points to the enduring need of the subject to adapt to what students are actually consuming. In the drafting of the questionnaire, Jonny asks a very good question but it is the responses that demonstrate the complexity of media relations that could be instructive for media educators.

In recent years there have been numerous claims of video games being bad for your health, which of the following best represent your views?		
	1	I agree, think of the children
	2	I agree, it causes terrorism!
	3	I disagree, gaming improves your health
	4	I disagree, but it has no benefits to life
	5	Angry birds make me giggle

Table 10h: Survey questions and responses to questions 19 on video gaming (Jonny)

Jonny takes a step back from the heat of media, public and school debate about video gaming. In a very real sense, all the responses are equally valid and all are expressed in public and private discourses about gaming, and the mass media more

generally. There is a healthy sense of distance from Jonny and even a mocking tone to some of the more extreme responses. The true nature and impact of modern media lies somewhere between 'terrorism' and a 'giggle' and media educators should take heed of Jonny's gentle rebuke to polarised responses about media influence, particularly on the young.

5.6 Teaching Social Media 2.0

Social media is now omnipresent in framing media and classroom relations in the 'media studies' classroom. As can be seen from the previous section, social media is increasingly the most important medium for young people and therefore the case for it being a focus for serious media study is even more urgent. The foregrounding of the most relevant media texts for students, as the basis for formal media study, goes back to the defining features of 1990s media studies (Buckingham and Sefton-Green, 1994). Instead of imposing media texts from the locus of the teacher's control, there was an acceptance of the need to engage with the texts that were of primary significance to the students. This was an act that reflecting a more complex view of media effects on the youth audience as well as a more 'political' intervention in legitimising the cultural tastes of young people - especially working class youth – as being worthy of serious study.

The most radical feature of this second attempt was how the case study was chosen. Unlike the filmic choices (*Ghosts* and *London River*) and many of the newspapers studied, there was an explicit attempt to choose a viral story that had wider some significance for the students rather than for the teacher.

The case study emerged organically from the cultural ether rather than the teacher's head or a media textbook. 'My Tram Experience' (ladyk89) was a video that was posted on YouTube of a monologue by a Briton, Emma West, rallying against immigration whilst on a tram. It spawned re-posts of the original video, follow up video posts (both for and against West) and initiated considerable debate on social and traditional media (see knowyourmeme, 2015).

'My Tram Experience' was posted on YouTube⁷⁶ on 11 November 2011. It had been viewed 8 million times in the subsequent five days and had spawned a number of follow up video posts (e.g. AyyVlog, 2011, ramzpaul, 2011) and tweets (knowyourmeme, 2015). The video was over a year old by the time it was used as my case study. It is enlightening that, until this point, that no student had mentioned it. This is somewhat surprising given that the class had been engaged in a study about media representations of immigration and many had been aware of the video at the time but no link had been made in any of our previous lessons. This highlights the way that there is often a barrier between students' informal media experiences/knowledge and formal media study.

For a media studies case study 'My Tram Experience' fulfilled the attributes of a viral story on a social media platform that was suitably nuanced to explore the form and function of social media through the attitudes to immigration that it exposes. The original video had been 'mashed up', remixed and reposted on YouTube and the range of online opinion that was generated by the original post exemplified the breadth of views about immigration and British identity that the wider study with the class had raised.

After exploring the case study of My Tram Experience, the class were set a written task. It revisited the terrain of the first focus group about attitudes to immigration. This time, the task overtly placed new (i.e. social) media as a possible contributory factor in the formation of these attitudes. The task is framed by a reflective sense of 'effect' that was missing from the initial focus group that sought to elicit views without particularly trying to engage in questions of *how* they were formed. The bullet points on the slide relate to the mark scheme assessment criteria.

⁷⁶ YouTube is one of the main Online Social Networks (OSNs) with Facebook, Twitter and Google+.

How important was/is new media to me in understanding issues, e.g. immigration?

- Use theory (Woodward, Snow)
- Use examples (mediums, texts, data)
- Devise argument

Teaching Resource Extract: PowerPoint slide with task on social media influence

The media is the main way that people are able to gain new information about any current or past event.

(Essay on New Media: Damo, 7th February 2013)

Damo is unequivocal in identifying the media as the most important factor but there is little evidence to support his assertion in the rest of his essay. He still uses a blanket discourse about media power but he does not reflect on his own views and how they have been reinforced or challenged during the course of the study. This may be related to his expectations of the essay form in demanding balance and an academic coherence that does not necessarily require personal engagement. Other students could point more demonstrably to the power of new media in articulating views that would inform their own opinions.

As a class we looked at a YouTube post called 'My tram experience', I had watched this video before but I feel this time round I watched it in a different context due to the fact that we were studying immigration at the time. I found this was probably the most effective media text that we looked for my understanding of immigration, as when looking at the piece of writing that I completed at the beginning of the year before we started studying immigration I don't talk much about the way in which the rest of the country feels about immigration as I think I was little unsure. However after watching the YouTube post and reading some of the comments that are posted I began to understand more about the way some people do actually react to immigration.

(Essay on New Media: Amy, 7th February 2013)

Amy is able to articulate the difference between her implicit awareness of media representations of immigrants and her deeper understanding after having studied it. She identifies the video as something that she 'had watched' before and hails it as being a valuable text in giving her a wider insight into different attitudes. Amy is careful not to express a point of view about immigration but explores that move from an inward looking sense of her opinion to a more developed view informed by

the learning that has taken place. Her reluctance to state her opinion of the post or Emma West is not easily explained. Either it is based on her underlying sympathy on a personal or attitudinal level with the protagonist of the video or possibly that she is forming a view that is not amenable to the more consistent rational discourse expected in an essay.

When this video first came out on YouTube, it was broadcasted everywhere. There were millions of people retweeting it so it was pretty hard to miss. This video is a video where a woman is on a tram shouting abuse and moaning about immigrants coming to our country. If it wasn't for new media such as my iPhone and my iPad then my opinion would be very much stereotypical
(Essay on New Media: Liam, 7th February 2013)

Liam, like Amy, reports to being aware of the video prior to the study of it. He is able to communicate the feelings, as a social media user, associated with a story going viral. One senses the bombardment via mobile retweets, Facebook messages and YouTube posts this making the story 'hard to miss'. The second part of the quotation is harder to interpret but there is evidence to support a view that Liam is showing the value of social media in disseminating a broad range of views that, compared to the press, is of value to him. Given some of his views earlier in the year, one can assume that 'stereotypical' means hostile to immigration.

The essay was not the only way in which students were able to proclaim their view on My Tram Experience. As the examination requires reference to theory (e.g. mass manipulation, hegemony, pluralism), theorists (e.g. Gauntlett, Habermas, Hall) and concepts (e.g. identity, representation, stereotype), I created a PowerPoint made up of selected quotations that could be used by students in their essays. Following on from the co-planning ethos of the class media survey, the PowerPoint (see Appendix 18) was taught across two lessons but then an individual student was given the responsibility to write the notes under a particular slide. I then collated the student notes and shared the PP with the rest of the class. Zayn was given the opportunity to apply Gauntlett's notion of identity formation being enhanced by the connective and productive nature of contemporary social media.

Recently a clip was put online about a women with her young child being quite racist, immediately there were many videos, both in support and

against her. This clearly shows the power people now have to broadcast their views and get an immediate response. It also demonstrates how easily people can connect for positive or negative.
(From student theory PowerPoint notes – Zayn, 10th January 2013)

The application of Gauntlett for Zayn contains a common but significant error on Zayn's behalf. Although there were a number of supportive posts and comments made in defence of Emma West⁷⁷, the actual post was by 'ladyk89' not Emma West. This conflation of protagonist and actual YouTube poster is symptomatic of a misunderstanding of social media production/consumption relations. Zayn implies that Emma West has broadcast her views but, in all likelihood, ladyk89 posted the video to challenge the views of West. This subtlety has been lost in translation as the 'star' of the viral video became Emma West – a woman who was filmed covertly and could not have known that her monologue would become the subject of a viral video. Students may be networked into social media but their knowledge is still tacit and formal media study has a lot to offer to further deepen their understanding.

Another way in which I attempted to engage with social media was to create a teacher blog that could showcase the 'teacher as learner' to the students throughout the duration of the study. The OCR Media Studies specification (OCR, 2013) that was used for this project was written at a time in which the course leaders were trying to respond to changes within academic media studies. 'Orthodox' media theorists like Hall, Dyer and Mulvey, who had a firm imprint on media and film specifications, were being joined by a new breed of more Media Studies 2.0 theorists like Gauntlett, Jenkins and McDougall. There was a more direct fusing of *what* students learn with *how* they learn using social media and other forms of digital technology. One new feature was that students were now compelled to use an online blog for their 50% practical assignment⁷⁸. In order to live out a changed pedagogical relationship, I decided to set up a Wordpress blog for the duration of the project (Perera, 2012b). On it were some conventional

⁷⁷ - from different political views: left wing (exploited female underclass represented negatively or misrepresented as she was inebriated and had suffered from mental health problems), liberal (defending a right to freedom of thought/speech to criticism of her subsequent arrest as being illiberal) and right wing ('common sense' view held by many beyond the chattering classes from those who live cheek by jowl with first generation immigrants) -

⁷⁸ All students had to publish their research, planning, evaluation and final construction pieces on a blog.

features of a Virtual Learning Environment such as the resources from the lessons. In addition, I was able to add links to sites: articles, statistics, videos that I visited as a media consumer interested in media representations of immigrants. In 2012, there were 210 visits to the blog and in 2013 there were 256 (see Appendix 19). It is not possible to verify the number and frequency of visits by students in the class but anecdotally, I felt that the students were not engaging with this potentially powerful form of communication between us. I hoped that the students would revel in me sharing my interests beyond the classroom in an online form. Here normal pedagogic hierarchies would be effaced allowing us all to engage in a semi-public debate together. In total, I made 64 posts in 2012/13. One of the key interactive features of a blog is the ability to leave comments online for the blog writer. In total there were only three comments made to any of my blog posts! However, more students did contact me after seeing something on the blog but they did it via e-mail. I had not predicted this. It seemed somewhat antithetical to the blog form to comment using a private communications medium – email – rather than the WordPress blog itself. I undermined their attempt to maintain a private closed discussion by using their email on my blog itself and then inviting feedback from other students. The blurring of the school/home, public/private and adult/teenager worlds is illustrated by my attempts to create an online public sphere for discussion and debate using the blog form that were being subtly resisted by the students either through non-participation or by sidestepping the blog by emailing me. This does identify some of the weaknesses of the Media Studies 2.0 approach as it assumes a levelling of power and knowledge through interactive learning that transcends teacher/student relations.

A new post about student visas was created via the interactive 'Press This' feature whilst surfing the web and alighting on the Guardian article. A question was then posed. No students responded but Richard did email. This email was sympathetic toward the overseas students who were now being made to prove their status to immigration officials. Richard's comment was then added to the blog (see below) for other students to comment.

International students queue all night to register with police | Education | guardian.co.uk

Posted on [October 3, 2012](#)

[International students queue all night to register with police | Education | guardian.co.uk.](#)

Richard says this is shocking, what do you think?

3 Responses to *International students queue all night to register with police* | Education | guardian.co.uk



Liam

says:

October 10, 2012 at 1:54 pm (Edit)

I don't know about shocking, I'd say it's more easily avoidable.

Liam



[stpaulsmedia](#) says:

October 11, 2012 at 6:29 pm (Edit)

How is it avoidable?

[Reply](#)



Amy

says:

October 11, 2012 at 1:54 pm (Edit)

Instantly made me think of friends of mine who plan on attending university in the US and how ridiculously we would think it was if this happened to them.

[Reply](#)

Teacher Wordpress - [stpaulsmedia.wordpress.com](#) (3rd, 10th and 11th October 2012)

The follow up questions were answered by Liam and, after another prompt from me, by Patti. Interestingly, both students exhibited fairly anti-immigrant views in the initial focus group but both express more liberal sentiments. This may be to 'please the teacher' or because their views were starting to be challenged. Using an

example that had not been taught forced a more unmediated response and the pithy nature of social media comments and tweets doesn't require a singular and consistent viewpoint. The real time nature of commenting, updating a status and tweeting means the usual conventions of communicative consistency is not a relevant or appropriate expectation. In contrast, social media captures a snapshot perspective at a particular moment in time. This might account for some of the differences between what the students think, say and do.

5.7 Summary

This concludes the first data chapter that contrasted traditional and Media studies 2.0 approaches to the study of three different media: press, cinema and social media. A more developed summary can be found at the end of the next Chapter that draws together both data chapters' findings. One important feature of this chapter is to create the conditions to reconcile traditional and Media Studies 2.0 approaches. This is evidenced in the teaching of film. The traditional form of film teaching can invite an indulgent role for the teacher and the opportunity for lengthy diatribes. The SMS format limits the ability for extended monologue and militates towards open questioning rather than presenting a 'reading' solely within the teacher's locus of control. It decentralises power - at least in terms of how much the teacher says - and elicits a response from the students that taps into them as media students *and* media consumers and this is reinforced in the form of response required: the mobile phone SMS text. This comparison is best exemplified in using the conversational landscape for the first 7 minutes of teaching *Ghosts* and *London River* (see Figure 8 below for a pictorial representation).



Figure 8: Comparative Conversational Analysis of the first seven minutes of the traditional and Media Studies 2.0 film discussion lessons

The first lesson on Ghosts shows that the teacher, in yellow, is in control of the discussion. The proportion of teacher to student talk is very different from the traditional approach to the SMS mediated discussion. In the traditional approach,

the teacher is a constant contributor with a cursory attention to the students in the room. It is possible to identify the point at which I ask questions of the class and then go round the class putting the students on the spot. In contrast with the SMS lesson, the teacher still drives the, albeit, virtual discussion but there is a more even distribution between teacher and students. In Bernsteinian terms the 'framing' is weaker in the SMS discussion but I am clear that teacher/student power relations are far from equal. Indeed, I am suspicious of those who might argue that teacher/student relations can ever be equal in the current schooling system. Moreover, I am not sure this would be a laudable aim. Indeed the SMS discussion is still led by the teacher and the kinds of questioning are very much within the terrain of traditional, i.e. critical, forms of media studies. The most extreme forms of liberal education are very similar to neo-liberal versions where teacher facilitation means an abdication of teacher responsibility foregoing the need for the teacher to actually teach anything.

The next chapter presents an even wider framing of the teaching and learning features of the research to explore a central problematic in the research that of attitudinal change.

6.0 Teacher and Student Identities

This chapter explores teacher and students attitudes through the planning, and delivery of the unit. My planning was framed by a research endeavour to compare the traditional approach, or Media Studies 1.0, with a more Media Studies 2.0 approach for the study of press, film and social media. Each approach assumes different relationships between the teacher and students and this complexity is mirrored in this second data chapter. The initial phase of the research thus required me to gauge my students' position towards the topic of immigration as a crude form of 'baseline data'. I am aware that such quantitative language may sit uneasily in a mainly qualitative study but Action Research is predicated, not unproblematically I may add, on a before/after structure and so this chapter is vital for setting the scene for the 'action' that is catalogued in chapter 5. My research has a strong commitment to understand the cultural lives of its all participants (including myself) informed by a theoretical argument articulated in Chapters 2 and 3.

6.0.1 Teacher Identity(ies)

This section explores the range of positions adopted by me in the course of the teaching this unit. The fact that I chose to teach and then research a topic about immigration is not a neutral decision like a maths teacher having to cover number or shape. I had considerable choice in the matter as section B of the examination has a menu of 6 topics: of which one is Media and Collective Identity. Once again, I had some choice within the topic to focus the issue of representation in relation to any number of collective identities: teenagers, the middle class, LGBT or regional identities. My decision to focus on the representation of immigrants reflected my own experiences as previously explained in Chapter 1. I grew up in a period of public, institutional and subtle hostility (and some considerable welcome) to immigrants in the 1970s and 1980s. The polarisation within public debate on the topic does not seem to have diminished in the contemporary age and so the value of formal study seems, to me, to be even more relevant. With an issue that seems to matter but is rarely discussed in school, it is important that an ethical commitment to student voice is 'lived out' but not simply through lecturing students about pro or anti immigrant positions. My students, like me, are a product of their upbringing

and the social norms of the age in which they live. That said, there is a need to challenge attitudes that, to paraphrase the Glasgow Media Group, offers simple solutions to complex problems. This core moral purpose has added significance in a Catholic school in which an ethical disposition in students is explicitly fostered. I have led assemblies that explore attitudes towards immigrants and there are countless Old and New Testament readings that question prejudiced attitudes towards the 'other'⁷⁹.

In summary, my own teacher identity is informed by my own cultural background as a second generation immigrant, my political commitment to engendering tolerant attitudes towards first (and second) generation migrants - particularly economic migrants - my knowledge/understanding of media studies at postgraduate level and my professional identity as teacher and school leader. It is a heady mix and means that the data analysis, like each previous phase of the research, involves some tensions as I negotiate these different identities⁸⁰ in making sense of my data in this chapter.

6.1 Teacher Positioning

In this section, I will explicitly articulate the various teacher positions I take that are revealed in the data. Traditional media teaching, despite its radical ideological stance, often embodies a simplistic pedagogic role for the teacher, one in which radical content is deemed to equate to an effective political intervention. I see the limit of this demystifying approach as it undertheorises the pedagogies required to engage with the students engendering a paradoxical level of passivity as learning recipients that contrasts with the supposed will to empower. This traditional strategy assumes that simply teaching 'multicultural' values is enough to engender a positive political outcome and ignores the micro-political relationships in the classroom. Biesta summarises the tension well by distinguishing between

⁷⁹ I am acutely aware of the ability to selectively choose from the Bible to cement this point but the following extracts are unequivocal: When a stranger sojourns with you in your land, you shall not do him wrong. You shall treat the stranger who sojourns with you as the native among you, and you shall love him as yourself, for you were strangers in the land of Egypt: I am the Lord your God. Leviticus 19:33-34 and For I was hungry and you gave me food, I was thirsty and you gave me drink, I was a stranger and you welcomed me, Matthew 25:35

⁸⁰ See Chapters 1 and 3 on my positionality towards the research

‘authority and ‘authoritarianism’ echoing a point made by Bernstein about two types of control⁸¹ in Chapter 2:

claiming a position of transcendence runs the risk of turning educational authority into educational authoritarianism, which would block the very education one aims to bring about . (Biesta, 2016, p. 459)

The theme of ‘teacher positioning’ reconstitutes the data and presents the complexity of identities and positions that exist within the teacher. It describes the twists and turns taken by me to cope with a political agenda that aims to explore and change attitudes but understands the inherent conflicts in such an endeavour. My differing teacher positions, as presented below, are framed by a concerted effort to reconcile the most productive elements of traditional and Media Studies 2.0 pedagogies that necessitate multiple levels of reflexivity in the teacher.

6.1.1 Transactional Teacher

This identity is usually considered within a constructivist model where teachers:

...assist learners in their construction of knowledge by creating experiences where students’ old information can transact with new information to create meaningful knowledge (knowledge that is connected to something students already know). (Johnson, 2010a, p.xx)

My sense of the word transactional is defined in more literal terms. My prior teaching of the class was based on me providing knowledge and the students applying it in the context of their practical work. The unit that the research is concerned with - Media and Collective Identity - was taught in the second year of the A level course. In my first year with the class I supervised the teaching of their practical assignment, the creation of a music magazine using desktop publishing software. In this role, I was performing the more formal role of teacher supervising the completion of their practical assignment. There is an unrelenting quality to the AS year 12 coursework assignment as each stage requires some teacher input, for example, to teach media language so that students can deconstruct a magazine front page or an explanation of quantitative research in order for students to undertake their own audience surveys. In the main, relations between teacher and

⁸¹ See page 72.

student were essentially 'transactional'. In planning for my year 13 teaching, I reflected in an early field note on that existing relationship with the class:

My relationship with the class was, in the first term (of year 12) mainly transactional. As the class were part of my Performance Management targets I had to ensure that the class' results met their Agreed Target Grade (ATG). This meant an extra level of monitoring with individual feedback in October, December and February. (Fieldnote 1st September 2012)

In educational research literature, the definition of the teacher as authority figure is conceived within a paradigm of 'transmission' rather than 'transaction' (Miller, 1988) and it is this former sense that seems to better explain my use of the word transaction in the fieldnote. The level of accountability for a teacher is now a powerful determinant of a teacher's supposed effectiveness (see Gleeson and Husbands, 2001, for a range of contributions on the topic of 'performance' and the neo-liberal marketisation of education). The Performance Management focus of this class' attainment allied with the practical task at AS level led to a more disconnected relationship with the class. This explains the use of the word 'transactional' to describe relations with the class – it is not quite the same as transmissive but almost a managerial role with the class, setting tasks and ensuing they have been completed without any need to check quality as defined in terms of thinking or criticality. Quality for practical work is often defined by the technical competence. This detached, monitoring teacher role is very different from the one I needed to foster in the teaching of the unit on Media and Collective identity.

There are other related demands on the teacher working in a context of continual school improvement. There are whole school level initiatives that frame lesson planning and delivery that I had to be aware of in the lesson planning and delivery.

The school wanted to embed the Accelerated Learning Cycle into lessons and this also meant that my input was essentially instrumental. (Field notes, 1st September 2012)

The reliance on the Accelerated Learning Cycle (ALC)⁸² meant there was a more formulaic quality to my lessons and this would contrast with the range of styles

⁸² This is a 4 part lesson structure associated with Smith (1996)

that I wanted to plan for my year 13 teaching. I would need to accept that students had been inculcated into a school-wide vision of what a lesson would look and feel like. I would now need to create the conditions to operate on a different plane that transcended the more fixed roles of teacher and student that were inherent in my existing character with the class in year 12. My task was to reconcile these formal elements of ALC: precise feedback, regular monitoring of progress, a four part lesson structure into my year 13 scheme of work but with a redefinition of classroom roles within the classroom. This would fit with a more Media Studies 1.0 approach but I also wanted to forge a 'new' classroom as a different kind of pedagogic space, one where fixed classroom relations could be actively disrupted and where attitudes could be reinforced, challenged and refuted in meaningful pedagogic encounters.

6.1.2 Self-Reflexive Teacher

This shift from transactional to reflexive teacher required a different relationship to be forged with the students. The transactional teacher monitors and supports progress but the reflexive teacher needs to develop students' deeper level of engagement with the content. The following data exemplifies the way in which I tried to articulate to the students the dual position I found myself in:

One of the hardest things in doing my own reading around this stuff is that it is hard to have an honest and frank discussion about immigration. It's not easy because we all kinda know what we should think in public. We all know there are all kinds of attitudes that exist in other contexts so I know it isn't easy for you to switch from one to the other but it helps if you can be as honest as you can about (what) you think. What you think is what you think. If you can back that up, that is fine by me. (Lesson focus group on immigration, 24th September, 2012)

This is my conscious attempt to create the conditions for a more open discussion. On looking at the extract there is a plea for students to be 'honest and frank' but there are dangers for them in doing this. It is, therefore, important to not see the plea as a simple call for openness in the hope it will just magically appear. Here I seem to be offering myself as a model of liberalism as a non-judgmental participant in helping them articulate their own perspective. The merging of singular (I and you) and plural personal pronouns (we) attempts to break down the barriers that are an integral feature of the classroom dynamic. I seem to feel the need to present

my liberal credentials to the class in explicit terms by inviting views that might be different to my own. The following extract shows me giving a concrete example of my open approach and my willingness to be challenged in my own belief system:

KP: A boy last year in year 13 in his exam got an A grade for this topic with a whole load of views that I fundamentally disagreed with. OK. But when he wrote them down there was sound argument, justification, examples and it was his perspective. I don't judge your perspective; I judge the quality of your response. (Lesson focus group on immigration, 24th September 2012)

This example allows me to distinguish between the form and content of a response about immigration. I can rely on my more professional teacher identity in helping a student shape and construct a written response. In this way, I can fall back on my traditional role of 'teacher'. Additionally, I am able to underline my liberal credentials in articulating my unwillingness to police attitudes. This demonstrates a role supporting the more instrumental skills for examination success: structure, argument, examples and the actual views of the student.

However, this verbalising of my pedagogic relationship is somewhat disingenuous as I do judge perspectives on a personal/emotional level but I am clear on constructing a professional wall that insulates students (from the obvious dangers of offending their teacher) and me (from the effects of racist views being expressed) by focusing on the form of an argument if the content becomes too contentious for any of us.

There are inherent tensions in inviting views that I would find offensive and I didn't always follow through with the logic of the open classroom I wanted to create. In the extract below, I was teaching a lesson on an upmarket tabloid report by deconstructing a front page from the Daily Express:

(Flood) Powerful word flood. It's not quite a headline or standfirst but what is in brackets. What interests me here is the 'we'. It is a personal pronoun, whom are they talking for when they say 'we'. I think literally it is the readers of the paper but I think they mean more generally. It is up to you to define who the 'we' is. Is it British people that it has got connotations with. They seem to be setting up, in media studies, a binary opposite of 'us' and 'them'. You see this throughout (Daily) Express reporting but I am not saying this is necessarily wrong because tabloid

newspapers work on that principle of 'them' and 'us' - whether it is sport or immigration or economy. I'll temper what I am saying. (Lesson on contemporary newspapers, 27th September 2012)

Rather than invite various readings of the headline, I offer my own interpretation based heavily on a hegemonic assessment of the function of tabloid press reporting. I make the point of 'we' meaning the nation and then construct an argument on the creation of binary oppositions in media representations. The 'we' here contrasts with the 'we' in the previous data extract. This 'we' excludes me as a British Asian but includes most of the students in the class. I do try to temper my own interpretation by relating it to currents in 'media studies' thinking. Towards the end of the piece, I try to inject some kind of wider perspective by alluding to a less ideological reading of the language. I try to define a more general notion of tabloid press use of binaries as just a function of journalism rather than a sinister plot to brainwash. I actually reprimand myself at the very end for daring to present a one sided reading of the headline in the reminder to 'temper what I am saying'.

My liberal credentials are tested in other ways. As newspapers were to be analysed as part of the unit, I wanted a contrast of broadsheet and tabloid forms but with differing political perspectives. Indirectly, I didn't want to reinforce negative attitudes towards tabloids per se as they are popular in the households of the class members. Therefore I was keen to not have an inherent bias in the task setting towards my favoured newspapers – The Guardian and The Independent.

KP: The only problem with the newspapers I have identified is you are not comparing like with like. You might want to go for the Mirror as a tabloid that is left or the Times that is a broadsheet and more right. (Lesson on contemporary newspapers, 27th September 2012)

The newspapers cited, the Daily Mirror and The Times, are not titles I read and again this exemplifies the need for the teacher to not simply follow her own media interests. However, it is quite an effort to consciously think about one's own attitudes in lesson planning/delivery and then actively not use these tastes to skew the learning design. This more 2.0 Media Studies approach is very different from traditional media teaching as having the 'correct' political perspective is no guarantee of an effective pedagogical or cultural intervention. What is presented above is the need for a nuanced and sensitive approach. This is tiring for me as I

have to repress my own feelings in the classroom to a far greater extent than is the case with more traditional forms of media education. Traditional media pedagogy was liberating for the teacher as they would choose the texts to be studied and could be empowered to preach a narrative of the pernicious influence of the media in reinforcing racist, sexist and homophobic attitudes. However, many of the texts would be of cultural relevance to the students or the choice of texts would be very much within the liberal domain and tastes of the teacher. This is one of the central weaknesses of the demystifying approach according to Buckingham (Buckingham, 1986). I am consciously rejecting this form of text choice in the quotation above. Although seductive and comforting, the traditional approach serves the teacher more than the students and, for all its pressures and tensions, I felt the need to attempt the Media Studies 2.0 strategy by detaching my own political views as far as I could. What emerges in this data chapter is the inherent tensions in such an endeavour but also the possibilities for a less teacher-led pedagogic model for media learning.

Another piece of data that supports my forced imposition of a form of political neutrality is found in one of the slides recapping the theoretical perspectives that inform the analysis of newspapers (see Slide 1 below). This illustrates an approach that rejects some of the assumptions of demystification about the way media texts control their audience. Here there was a clear summary of perspectives that could broadly be labelled as Neo-Marxist (Glasgow Media Group) and Neo-Liberal (Journalistic values).

- Knowledge – You need to know all the following:
- Glasgow Media Group – 3 points
- Journalistic values – 3 points
- Representation definition
- Representation – questions for guidance
- Mark Scheme (Lesson on contemporary newspapers?)

]

Teaching Resource Extract: PowerPoint Slide adapted from Hart (1991) ⁸³

⁸³ The Glasgow Media Group argued that the popular press reinforce stereotypes, provide simple explanations to complex social/economic problems, and rarely question the values of elites. In contrast, journalistic values assert the inherent fairness, accuracy and balance of the popular press.

In this teaching resource, both Neo-Marxist and Neo-Liberal approaches are taught without obvious preference. Traditional media studies is heavily dependent on a Neo-Marxist critique of media and I do have some sympathy with its macro critique. Often, media studies teachers fail to acknowledge the contested nature of subject content so, in this slide, it was incumbent on me to step back from a solely Neo-Marxist interpretation of media influence. This is a distinctive feature of the research, as I have to reflexively check resources for any inherent ideological bias.

6.1.3 Teacher as Learner

Another identity I tried to share with my students is that of the Teacher as Learner. This tied in with the school's commitment to 'learning' and there is a culture of teacher CPD⁸⁴ that is shared with students. The students taking part in my research all had to get permission from their parents to take part via the consent form and so I felt confident alluding to it in the course of my teaching. In the extract below, I explain how I found the 1960s newspapers that they were going to analyse.

KP: I've spent a lot of time at Sussex University library and have managed to get some reporting from the 1960s from the Guardian and Daily Mirror. In the same way you had to find contemporary articles, I have done it for you...
(Lesson on 1960s newspapers, 8th October 2012)

I chose newspaper titles that that the students would be familiar with but the actual front covers reveal some key similarities and differences between contemporary and 1960s reporting of immigration. By telling the class that I have got the newspapers from a university, it somehow legitimises the quality of the texts and gives them another context apart from the historical. At the end I throw in 'I have done it for you' but this masks the care I took in selecting these particular extracts as they offer some clear continuities of narratives about immigration that can be seen today. The students have to rely on my authority for selection and this again shows the tension of a more open pedagogy that still hides some of the teacher's thinking.

A requirement in the media practical is for each student to maintain a blog. As explained in Chapter 5, I decided that I should also create a blog. In this example

⁸⁴ Continuing Professional Development

below, I am demonstrating, not unproblematically of course, that I am on the same pedagogic level with them as learners.

So this is what I did yesterday to help you. I've set up a blog... my own WordPress... actually I've spent the last week going 'cor bloody' that's interesting. ... I've got two things on here...my resources. Do any of you use Slideshare (no one)? I feel as though I need to do everything I can and I expect you to do the same.

(Lesson focus group on immigration, 24th September, 2012)

The creation of the blog (Perera, 2012b) certainly took me out of my comfort zone as a teacher, and digital immigrant (!), as I was completing a task that was similar to my students using exactly the same technology – a WordPress. My use of the vernacular above exemplifies a change of tone as I try to express my own excitement using a register (e.g. cor and bloody) that comes from my everyday speech than my teacher lexis. The actual structure of the blog literally mirrors my dual role for the students as their teacher (the resources section) and as a media consumer/researcher (the general posts section)

I am modelling the expectations of the class. The choice of the blog form extends the environment for learning beyond the classroom as it can be updated anytime and anywhere. What is less clear is how the students will accept this invitation to engage in learning in this form. At the very least they should use my blog for the class resources but it would be interesting to see how they would engage in the more open ended aspects of blogging – the ability to follow someone of interest and interactively communicate with the said blogger. There is obviously a mismatch between me working hard as a teacher and researcher and what I should realistically expect from them. We do not share the same intrinsic motivation to tackle racism. The students do not have the same commitment to political change as I do. This is why I implore them to work as hard as me but what I cannot get them to do is care as much as me. This is a tension found in all emancipatory pedagogical interventions where the teacher has an emotional and intellectual pull to 'change' their students - the quotation above points to the limits of the teacher's expectations of pupils. All that the teacher can reasonably expect of the pupils is to work hard to achieve their grades but to effect change at the ideological level will always be contingent on a whole range of factors, many of which will be beyond the

control or scope of the teacher: existing attitudes, influence of family, role of media. This was explored in Chapter 3 on the role of media in defining ‘common sense’ attitudes towards immigration and deepened theoretically through reference to the work of van Dijk (1987b; 2000) and Hall (Hall, 1980c; 1996a) in Chapter 4.

6.2 Teacher Framing

Here I look at the data through the lens of media pedagogy. The literature review identified different approaches to media study. What is interesting in the data is the frequency of the ‘demystification’ and ‘participation’ based pedagogies. On reflection, this is maybe not so surprising as demystification is a strong feature within the traditional conceptual model of media studies and participation is central to the Media Studies 2.0 thesis. Given that the planning was rooted in these two models, it follows that this would be reflected in the data.

6.2.1 Demystification – A traditional approach

The traditional form of media teaching is heavily defined by the ‘demystification’ approach where there is an attempt to prefigure formal learning by accessing pupils’ own existing cultural knowledge. Implicit in this is the danger of viewing students as being in ‘deficit’. Masterman is credited with being the architect of this approach:

Television education is therefore a demythologising process which will reveal the selective practices by which images reach the television screen, emphasise the constructed nature of the representations projected, and make explicit their suppressed ideological function. Such an education will also necessarily be concerned with alternative realities-those constructions implicitly. (Masterman, 1980, p. 9)

Often it is the teacher’s responsibility to tease out these gaps and fill them. However, there is a danger in ‘demystifying’ through an overly teacher led pedagogy (see Buckingham, 1986 for a critique). There are numerous examples of where I attempt to do this but also imbue points with a politically grounded perspective. For example, in the early focus group lesson, the students are faced with images of famous British celebrities.



Teaching Resource Extract: Slide 1 from Lesson focus group on immigration, Luol Deng bottom centre image, 24 September, 2012)

They then are invited to guess their connection. They are all quintessentially British but all were born abroad and hence all came to Britain technically as immigrants.

KP: Do any of you know where Philip is from? You should all know that. No..no.....I don't know if you know that the royal families of Europe all used to inter-marry, so they didn't all marry Kate Middleton, a commoner. erm ..he was born in Greece and was a member of the Greek Royal Family. Joanna Lumley..anyone know...her family were posted out, when Britain had a big empire to India, she was born in India. The same with Eddie Izzard his family although Scottish ... through an empire thing were in Yemen which is in in the Middle East...So Greece, India, Yemen....Freddie Mercury is an interesting one...He was born in Zanzibar. Zanzibar is in Africa. His parents were Indian. It's a colonial thing, the British offered...they sent a lot of people around the world and lots to Africa...Kenya, Zanzibar, Uganda.

(Lesson focus group on immigration, 24th September, 2012)

In the tradition of demystification the 'missing' histories were added to restore a richer history with the aim of problematising simple narratives of nation and subtly introducing the notion of nation as 'imagined community' (Anderson, 1983). The fact that many were white (Joanna Lumley) or Anglicised (e.g. Freddie Mercury) meant they were ripe for some contextual information to promote a plural sense of

nationhood expressed through national icons. How students dealt with some of this disruption will form an important finding of the research in Chapter 7.

*Mo Farah was born in Somalia..came here as a refugee... Luol Deng, again came as a refugee from Sudan to London. Kevin Pietersen was born in South Africa. But they are all British citizens but most of them you would associate with the country.
(Lesson focus group on immigration, 24th September, 2012)*

In the extract above an argument is being made about refugee status through two sporting icons: Luol Deng and Mo Farah. Although Luol Deng is not a mainstream star, he is an NBA player. Interestingly in this lesson, when the first three boys enter the classroom (two of whom are from an ethnic minority), it is Luol Deng who they recognise from all the faces on the board (see image below and the slide above).

Time	Description	Dialogue	Still image from the lesson
0:00	Start of lesson, I am alone in the classroom and move towards the door to let the class in. The room is arranged in a different way to a normal lesson. There is a large central table. On the board is a number of images of 'famous Britons'. I open the door		
0:08		KP: Right, good morning.	
0:11	KP hands piece of small paper to Damo. He is first into the room	KP: Stick your name on that in big letters, big letters Damo	
0:14	Damo enters followed by Dougie. Damo looks at the board. Dougie looks at the board.	Damo: (looking at the board in an American accent) Luol Deng	




0:16	Dougie follows and looks at the board	Dougie: (Looking at the board) Luol Deng	
0:20	KP returns into the room	KP: How many are there of you? (Exchange follows on class composition)	
0:28	Door opens and rest of class enters. Aki looks at board and points	Aki - (not audible but pointing at Luol Deng)	

Table 11: Stills from the start of first focus group lesson, 24th September 2012

There is a point to be made here about race, sport and the micro-geographies at play in a school. Within the school exists a subculture of basketball for some of the boys. The boys that play and have an interest in the game are a multi-ethnic group that is disproportionately made up of non-white students. They identify with black US culture (basketball, hip-hop) and this distinguishes them from English identity as expressed through different more stereotypical cultural and sporting symbols: rock music and football. It is interesting that the first three pupils identify a US based, Sudanese born, British basketball player. Firstly, this vindicates my attempt to pick cultural icons who were British and would be known by different members of the class, some of whom would be known by me but not the class. Basketball

functions as a sport that interests BME children disproportionately in the school. Basketball has significance for these pupils as traditional national narratives have limited roles for BME stars (see Maira, 2009), for example Afro-Caribbean footballer and Asian cricketers. For my Sudanese and Filipino students, football and cricket are not sports that seem to welcome them. Therefore there is a subcultural formation of those students who have chosen US rather than traditionally British sports expressed in this exchange. The fact that that are Sudanese and Filipino is not coincidental as they use sport to redefine a cultural identity that is not simply assimilationist. There is a body of literature on sport, ethnicity and immigration that questions melting pot models of assimilation, (e.g. McCrone and Bechhofer; 2008; Tomlinson and Young, 2006).

My attempts to provide a balanced theoretical context for the newspaper textual analysis is somewhat undermined by my delivery. There is sometimes a mismatch between my attempts (in the planning) to present both theoretical positions equally and my natural tendency to favour the Neo-Marxist approach. In this data piece I am explaining the key ideas of the Glasgow Media Group:

***KP:** The Glasgow Media Group believe some people have power and some people don't have power. The people who own the media are the people with power and they pump out messages and ideological messages in these texts: news, drama that reinforces their power. Stereotypes based on class, gender, ethnicity. They wouldn't question the values of the system. That is set against a different conception of how news reporting works. They are fair, faithful, accurate and balanced.
(Lesson on contemporary newspapers, September 2012)*

In the extract above, there is a much richer presentation of the Glasgow Media Group (GMG) compared to the more liberal journalistic values. This betrays my sympathy for one position over the other and my privileging of demystification as a default position when teaching Press. I was not fully aware of this in my delivery at the time but it is clear in the number of words devoted to the GMG compared to the journalistic values – 74 and 7 respectively.

An aspect of demystification that I wanted to embed into the scheme of work was some kind of historical sensibility. As the Media Studies 2.0 perspective is heavily

dependent on recent technological change, it is less concerned with historical media phenomena. The demystification approach looks for continuities across historical periods. With emancipatory struggles, there is always a historical component. With the study of immigration, I felt it important to explore the 1960s, a period of mass immigration from the new Commonwealth. My choice of the 1960s was heavily informed by the enduring relevance of Enoch Powell's infamous Rivers of Blood speech. This speech is readily invoked in contemporary debates about mass immigration so I felt there was a need to explore it:

KP: In the course of the 1960s the number of immigrants from the Commonwealth more than doubled. Most of these were West Indians; the others were mostly Asians with roots in the Indian subcontinent or in East Africa.

There were of course many people who disagreed with immigration. Enoch Powell, a Conservative MP, spoke out against immigration on 20 April, 1968. in a speech that has since been called the 'Rivers of Blood' speech, he warned against excessive immigration from 'the Colonies'

(Teaching Resource Extract: Worksheet for 1960 newspaper lesson adapted from BBC website for lesson on 8th October 2012)

The information is adapted from a BBC education webpage⁸⁵. Its language is dispassionate and does not provide a commentary on Powell's views. This was very difficult to maintain for me given my own very strong views about Powell and his thesis about the effects of mass immigration. I used the BBC content as it exemplifies the corporation's liberal ethos to 'inform, educate and entertain'. Additionally, it embodies the 'journalistic values' that were a model of practice used in the study to analyse press reporting. As such it does provide a useful counterbalance to the more partisan moments of delivery where I seem to favour the Neo-Marxist/Post-Colonial reading of his position. The fact that the information on Powell is on a worksheet helps to maintain a tighter reign on what I say as I have less room to offer my own interpretation compared to the data source where I am summarising the Glasgow Media Group and 'journalistic values'.

The distinction between teaching content to prepare students for the examination and teaching content to explore attitudes is somewhat blurred. One area of demystification that was addressed in the teacher planning was the legal definition of different types of migrant.

⁸⁵ <http://www.bbc.co.uk/dna/h2g2/A2450549>

- International students
- European Community (sic)
- Visa
- Asylum granted
- Relatives of British citizens
- Economic Migrants

Teaching Resource Extract: Slide 2 (Slide content from lesson on contemporary newspapers defining different types of legal and illegal migrants, 27 September 2012)

The point of listing and distinguishing between legal and illegal migrants was to show the students how most immigrants are legal. Only economic migrants are illegal and this information was shared to break a common sense coupling of immigration and illegality. I was aware that some of the legal groups are contested in right-wing critiques of immigration policy, for example EU migrants, but there is a counter- narrative that I was presenting that posits migration as being a natural component of nation building.

As the study moved to a different medium, film, I chose examples that seem to embody a demystifying pedagogic function. I hoped that the films chosen would ‘talk’ to some of the students’ concerns about immigration. My teacher role was to reinforce the pedagogic points made by the film’s narrative and characterisation. The choice of the film *Ghosts* (2007) was strongly informed by my knowledge of the film’s lineage and gestation. In the extract below, I ensure that the students make a note of the following statistics that frame the film’s view of illegal immigration:

*KP: Did you get those figures down. It is going to cost \$25,000... has she got 25 grand? So she is going to owe that money. What does she put down as a deposit? How much is the average wage in her area? Can you think how hard she would have had to work to get 25 grand? Or other people will have to give her that money, her family. Average monthly wage is \$30 and he has just given over 5 grand.
(Lesson on Ghosts, 11th October 2012)*

There is an attempt in my series of questions to get the students to empathise with the central character, Ai Qin, but I am also referencing a more economic context on the trade in illegal migration. By presenting the cost of illegal migration, the local wage and reality of the debt, there is an attempt to present Ai Qin as a victim rather than a perpetrator. In my role as arbiter of when to stop the film, I chose what to

ask the students and what to remind them to make notes on. As the instigator of class discussion, I had a privileged role in defining the terms of classroom discourse. Therefore there is a strategic role in controlling when to stop the film as explored in the this next extract where there is a move away from identifying the Chinese migrants as the 'other' to 'our' reliance on migrant labour.

***KP:** There are very few of us who don't eat. That supply chain relies, according to this quotation, on migrant workers. There are very few of us, this school was built in 2004, Ok but the construction industry will rely on construction workers.... and the health industry: hospitals, cleaners. All of that relies. Actually the film is starting to probe at people's expectations not just that 'they' rely on migrants but 'you' rely on migrants whether you know it or not. It's telling you about stuff that maybe you didn't know. (Lesson on Ghosts, 11th October 2012)*

The quotation that is referred to is from the film opening and my 'reading' of the information repositions its meaning to the students themselves. The hidden impact of illegal and low wage migration is presented through the contingent 'whether you know it or not'. The point about demystification is that it makes visible, obscured aspects of power relations and repositions the students to the more material reality of social relations. In the example above, I relate the building of our school, a functioning NHS and the UK food supply being dependent on an international flow of legal and illegal migrants to this country.

There are a few examples in the data where the my institutional power allied with an orthodox neo-Marxist teaching position goes beyond a demystifying position that is respectful of the students and simply pre-packages the analysis packaged for students in a soundbite. My own behaviour undermines my stated intentions here and demonstrates the weaknesses of the approach in engendering attitudinal change. It also, lamentably for me, exemplifies the way in which teacher power can be abused.

***KP:** The first theory can be seen in tabloids and most particularly the Daily Mail, which evidently remains anti-immigration and stresses that immigration and other cultural backgrounds are not 'British'. (Lesson on contemporary newspapers, 27th September 2012)*

If the 'real' me exists in any ontological sense, you can hear my voice in the extract above. Given my express intention was to not get on my 'soapbox', it is frustrating

to see me take this position in my role as teacher. This extract reveals the enduring impact of a traditional form of media studies in my media teacher psyche, one in which the media that is deemed illiberal is scapegoated for a quick swipe by the teacher for its defacto role in upholding hegemony. The problem with diktats like the one presented above is that the *Daily Mail* is the most popular newspaper in the households in the class. By simply berating this newspaper without trying to understand its importance to the worldview of many of the students, I am running the risk of traditional media studies pedagogy, i.e. unsuubtly critiquing the very media that is important to the young people I am supposed to empower. In summary, there is an unwillingness in my approach to media study to adequately respect and understand the views of those that do not fit with the left-liberal values implicit in traditional media studies. Whilst there are right wing media commentators, there is not really a right wing version of school based media studies but without a pedagogic commitment to real student engagement, media study is reduced to pleasing the teacher.

Although there is a temptation to bludgeon the students with neat politically correct soundbites, demystification can occur more subtly through class discussion. The teaching of *Ghosts* was punctuated by me realising the limits of the soundbite and attempting a more dialogic approach.

KP: Obviously the film has a perspective, the director has an idea and we have got to keep underlining that. In terms of the film, of the narrative, have you any anxieties for Ai Qin – apart from knowing that she is going to end up on the roof of a van with the sea coming in.

Patti: How much does she have to earn in England. I don't understand how she just expects to get a well-paid job How does she suddenly expect to have..

KP: Who says that she can earn £20,000 pounds?

Unseen Student: that guy

KP: Why would he say that? (muffled answers)...So that she owes himHow many of you think you could earn 20 grand in two years as an illegal here...there is absolutely no guarantees. He's basically lured her in...There's an anxiety any others.... Just a reminder what she is doing is illegal. Is she just going to get on the Beijing to Heathrow plane?

Jonny: She'll be smuggled

(Lesson on Ghosts, 11th October 2012)

My perspective is initially less trenchant but the framing of the question to the class using 'anxieties' implies sympathy for Ai Qin. The response from Patti rejects the terms of question and pointedly asserts the naivety of Ai Qin to think she could earn

that much money given her illegal status. Patti doesn't accept the proposition that the audience should empathise with the migrants. The 'that guy' is a snakehead so I attempt to fill in information that reasserts Ai Qin as victim, a proposition that Jonny concurs with by answering my rhetorical question.

This section of demystification has shown that the data provides plenty of evidence of rather simplistic assertions and framing of learning within the teacher's liberal worldview. This approach is seductive for me with its inbuilt political critique. However, its value is somewhat undermined by its naïve understanding of pedagogy; equating radical content with radical outcomes. As can be seen in the last comment from Patti, students unwilling to accept the underlying hegemonic critique are forced to 'play the game' and give the teacher what they want or refuse and suffer the penalty of lower grades.

It is for this reason that there was a serious attempt to teach the topic of immigration in different ways informed, in part, by the Media Studies 2.0 approach.

6.2.2 Participation

The Media Studies 2.0 critique of traditional media studies is rooted in the concept of 'participation' It argues that young people live in a 'participatory culture' (Jenkins, 2006) in which social media invites active engagement. It posits forms of traditional media study as sterile and locked in a theoretical time warp that conceives power in crude binary terms, i.e. media powerful and consumers passive, hence the pedagogic function is to demystify. The Media Studies 2.0 position is more effusive on the pedagogic potential of social media to engage young people and urges media educators to harness this new-found participation in the classroom. Although I have many issues with this MS 2.0 position, it is clear that technology has had a profound impact on media ecologies and forms of teaching and learning in the modern classroom. As a teacher committed to social equity, the notion of more engaged young people who are willing to learn and debate in the public sphere is seductive. For all these reasons, there is a strong rationale to develop learning that attempts to harness the power of participation. As immigration is a contentious topic that elicits a view from most people, it lends

itself to a form of learning that attempts to operate between home/school and public/private spaces.

The introductory lessons took a more MS 2.0 approach to media study. Instead of predetermined learning outcomes, the aim was to canvas the class for their existing views on immigration. In research terms it offered a piece of 'reconnaissance', scoping the existing belief and attitudes of the students as a benchmark to measure the later impact of the teaching interventions. In the second lesson, my language in setting up a focus group is very different from the demystifying educator. Here I espouse a pluralist position that invites views without judgement.

*KP: you need to have a space to think about what you think. Have a look at your statement and present it and then you place your name somewhere between agree and disagree and I would urge you not hover around the centre line
(Lesson focus group on immigration, 24th September, 2012)*

This positioning of my role is different to that of a more demystifying approach where there is an implicit 'suitable' answer in the way that questions are framed and formed. It would be naïve to assume simply asking for an honest response equates with that actually being taken up by students but my language is certainly trying to open up discussion rather than close it down. That said, I am suspicious of middle ground responses that could be entirely valid from a student perspective⁸⁶. The questions posed matter to me rather than the students so the hovering around the middle is an attempt to force the students to take a position. There is evidence to suggest that in the Likert scale there is a tendency to gravitate to the middle as a strategy to hide 'real' feelings or to mask when there is no strong pre-existing attitude. In the same way that social media are, compared to mainstream media like television and film, unregulated, there is an attempt to legitimise views in this redefined classroom space. In this utterance below, there is a recognition that there is a not a 'right' position. This may well be the case but my version of media studies does make judgements about attitudes that are crudely prejudicial. That said, without a genuine reaching out from the teacher, the level of discussion around immigration would be muted and policed within artificial liberal parameters. If that

⁸⁶ There is an implicit Likert scale (1-5) in operation here where 3 is viewed as being unhelpful.

reflected the terms of the public debate on the topic, that would be fine but there are extremes of attitude that have become part of the mainstream, e.g. the rise of UKIP and effect on of this on the three main parties in Britain that are expressed in social media.

*KP: Look it's a safe space, what we believe is what we believe
(Lesson focus group on immigration, 24th September, 2012)*

The description of the classroom being a safe space is somewhat problematic. There is an attempt to create an enclave within the physical school that is governed by the rules of social media. In the Twittersphere, there is a high degree of freedom to express beliefs, attitudes and values. It is this perspective that is being fostered but in the physical space of a classroom. The question is the extent to which statements like this are genuinely intentioned or simply a trap for the students to fall into. What we believe is, in my view, intrinsically ideological (or discursive) and not simply a manifestation of an organic set of individualised cognitive processes. However, there is a commitment to respect different views and a legitimisation of those who might hold views very different to me. There is an appeal to reveal and 'own' views that may need to be 'justified' in a Habermasian sense. This is in stark contrast to the more soundbite nature of 140 character Tweets and Snapchats.

In the lesson on representations of immigration in contemporary newspapers, the ideological nature of media practice is explored. Unlike the demystifying position, there is an attempt from the teacher to conceive of newspapers as simply appealing to their readership. This would then account for the different positions they take in relation to immigration. It is very much a pluralist perspective that argues that the media reflect societal values rather than define them.

*KP: This one is from the Independent. What is going on here? Different readership. Liberal, left. The Mail and Express give the audience what they want, so does the Independent. Again it is entirely up to you how you want to use those three but there is something different going on in the representations.
(Lesson on contemporary newspapers, 27th September 2012)*

In the participation model, the teacher must not use their institutional power to coerce students into their worldview. The teacher, like Twitter, does not judge the

views of participants but provides a forum for expression. This is very difficult for a media educator like me but the extract above demonstrates an attempt to do so.

There are other examples in the data of the teacher policing the political context of media representations for the students so as to not determine a formulaic response that is pro-immigration. The contortions for the teacher in saying one thing but deep down meaning another is found in the participatory pedagogy as much as the demystifying. In this extract, the teacher is trying to create the conditions for a piece of comparative work that analyses left and right learning newspapers. Through cutting across the tabloid/broadsheet distinction, it is less easy to judge the 'quality' of editorial response but invites the student to just present the paper's perspective towards the topic. This flattening of political views as being equally valid does give the participatory perspective a relativity that is disconcerting to me. As a media consumer, being pro or anti immigrant does matter to me but as a teacher, in this participatory mode, it cannot.

*KP: Use Mail or Express or Guardian/Independent. Find contemporary reports, collect 10 headlines and apply the theory. Tease out the language and what is beneath the headlines... Don't just type in immigrants. Visa, migrants, refugees, asylum seekers. (I sit down) Be a little careful. The Mail and Express are upmarket tabloids. The Independent.... are liberal broadsheets. Broadsheets ... The only problem with the newspapers I have identified is you are not comparing like with like. You might want to go for the Mirror as a tabloid that is left (wing) or the Times that is a broadsheet and more right (wing).
(Lesson on contemporary newspapers, 27th September 2012)*

The MS 2.0 belief that media representations do not neatly present a consistent representation of any coherent ideological position, including immigration was supported in a much later project where students had to create a collage made up of newspaper extracts. Here the task itself does not easily lend itself to a clear narrative that can be 'read' by the teacher.

The collage is made up of:

- 1) newspaper headlines*
- 2) pictures of people/characters/symbols etc.*
- 3) statistics*
- 4) quotations from your written work*
- 5) anything else.*

Must focus on an argument or position that you are trying to express Must have newspaper headlines

Teaching Resource Extract: PowerPoint slide for collage task, created 28th February, 2013)

Unlike the more demystifying approaches, the position or argument comes initially from the students rather than from a clear theoretical position. There is a self-referencing of previous work, a form of social media identity that does not have to be consistent. This is in stark contrast to the more measured and rationalist demystifying approach that focuses on discursive essays. The more creative and lyrical form of the collage is more in tune with the participatory model of MS 2.0.

6.3 Students' written responses

The discursive essay is still a dominant feature of media studies and I wanted to capture students' attitudes in this form. It provided a useful comparison to the data compiled in the first focus group lesson. There is a relationship between what the students write and what they have been doing in lessons that, in turn, reflects my teaching position(s). The data was explored using different nodes related to the attitudes expressed but also how they refer to broader concerns about immigration. The student writing cements the attitudes expressed in the focus group lesson in a different form. This piece of writing was set before any formal teaching of press, film or social media so is to be viewed as an extended introduction to the students.

6.3.1 State benefits and the economy

After the initial focus group, the students were asked to respond to an essay question: 'What are your attitudes to immigration?'. The task was framed to follow on from the lesson focus group with the genuine purpose of providing them with a baseline of their views to use as a point of comparison as the project continued. The specification mark scheme requires students to develop an argument in the final examination. For the purpose of this research, it allowed me to code the data

according to themes that inductively emerged. The fact that they mirror contemporary concerns about immigration is instructive. A number of comments directly equate the effect of immigration on what is perceived as a weak economy.

My issue lies mainly with mass immigration. Britain is overpopulated, has a poor economy and has extremely high taxes and in my opinion mass immigration has played a contribution to this.
(Introductory essay on immigration – Patti, 27th September 2012)

The ‘issue’ highlighted is not a neutral identification but has been read by me as a ‘problem’. The adjectives (poor, high, mass) chosen have pejorative connotations and therefore locate immigration putting added stress on a fragile economy. It is interesting that taxes have been highlighted. The modifying adverb ‘extremely’ implies that the indigenous population is already being unfairly taxed. The discourses around immigration link to broader political ideological perspectives about the size and nature of the state. In this case the high taxes are a feature of a perceived ‘nanny state’ that is too quick to feed a dependency culture. There is a statement of fact early on about Britain being overpopulated. This contrasts with what I say later that has a more contingent ‘in my opinion’.

While Patti attempts to make a distinction between facts (even if the definition on a poor economy is relative) and her opinion, other students saw in the task the option to express their views more forcibly.

In my opinion with the country being in so much debt as it is, when people are coming into our country illegally and claiming benefits to live, off it angers me. This is because they haven’t earned the right to be here.
(Introductory essay on immigration – Liam, 27th September 2012)

Liam focuses on illegal immigrants claiming benefits. Whilst it may be possible for illegal migrants to use false identity papers and claim benefits, most migrants are from the EU and current regulations in the single market mean that it is perfectly acceptable to claim benefits. No illegal migrant could have earned the right to be here but there is a genuine feeling that migrants should not be allowed to arrive and claim benefits. In the recent general election, this became a mainstream view from the two main parties. This view is echoed by Richard below.

Today Britain is seen as a country that will have anybody from anywhere come into our country, and with the growing population already more people into Britain are making it become overcrowded and are using the British governments (sic) benefits scheme which helps aid the poor people in our country, this is wrong that they are just allowed to come into the country and do this and more has to be done to stop people doing this.
(Introductory essay on immigration – Richard, 27th September 2012)

It would be important in the ensuing project to interrogate the implied ‘migrant’ in Richard’s first sentence above. Richard’s assertion that Britain is a ‘country that will have anybody from anywhere’ is a powerful example of the rhetoric found in the upmarket tabloids. It is not clear, in Richard’s statement, whether these are real migrants or a refracted idealised migrant constructed by anti-immigrant discourses in popular and social media. Unlike Patti, Richard does assert the need for the welfare state to look after the indigenous population but he does not want to extend that to migrants.

Not all students in the class are white. Damo is mixed race but in his introductory piece he seems to rehearse some conventional views about the effects of immigration, this time on housing:

The density of where immigrants live are another problem because it seems that they live in a major group which to me isn’t good because it means that they will be less housing in an area for other people, and it also means that an area can’t be multi-cultural which can be bad for a city because the area can be referred to as a bad area.
(Introductory essay on immigration – Damo, 27th September 2012)

For Damo, multicultural is seen as a positive but he seems to be referring to the ethnic ghettosiation that is found in many urban areas. A ‘bad’ area might be one in which there are ‘no go’ areas for whites, where gang/violent culture flourishes, extremism is nourished and where child sexual exploitation is an accepted practice. The problem with this view is that many white areas have these same social ills without the influence of immigration. A more liberal reading of Damo’s piece is the need for diverse communities, the fact that he himself is mixed race may point to a defence of pluralism in Britain.

Patti is an able student with forthright views. Unlike some of the other students, she is able to operate, in her writing, on a more informed level. In this piece below she refers to countries with immigration quotas and a points system for entry.

I think it (Britain) should be more like Australia where you have to have a set reason for why you are there.

(Introductory essay on immigration – Patti, 27th September 2012)

Overall, many students seemed to identify the weak economy, abuse of the welfare system and over population as three factors that meant they felt uneasy with immigration.

6.3.2 Islam

For me, a more disturbing feature of the introductory work in attitudes towards immigration was a mainstream Islamophobic strain that ran through student essays. The focus group and subsequent essays were about immigration but many students felt compelled to conflate immigrant and Muslim. These were rooted more in perceptions rather than real incidents.

To my friends in particular, if they see an immigrant, mainly Muslims, perhaps on a train there is an element of unrest and as they dress completely different to us, there is always a scare that something completely unlikely to happen will occur.

(Introductory essay on immigration – Mark– 27th September, 2012)

In an inversion of ‘some of my best friends are black’ defence against an accusation of racism, Mark invokes his ‘friends’ as exhibiting a potentially controversial view but it is one he does not critique. The fact is that most Muslims in this country are 2nd and 3rd generation immigrant does not concern him as he still sees them as ‘the other’. It is difficult to not see the conflation of immigrant/Muslim as being rooted in crude race/ethnicity markers and the process of ‘othering’ is being articulated by the invocation of dress and undefined threat. The use of ‘they’ is taken further by Richard as he relates the effects on immigration of his parents’ home city of Leicester in the focus group lesson.

Richard: *Are they not taking over? In Leicester there are streets where my grandparents used to live where white people used to live (rest of class uncomfortable laugh) (I interject saying that ‘I know I used to live there’).*

*Immigrants have come over and they've basically taken over (Lots of sniggering at Richard and uncomfortable body language). It's their mosques their, maybe they're taking over and that's not...
(Lesson focus group on immigration, 24th September, 2012)*

It is very much an 'us' and 'them' binary that Richard is working within in this exchange. Richard starts with a rhetorical question and presents his view but at the end, he doesn't feel able to summon the word to summarise his judgment as he leaves the sentence hanging. The uncomfortable laugh from the class is maybe because Richard has the confidence, or naivety, to express such a view to a British Asian teacher. There is repetition of take/taking over but the immigrants are identified by their religion, and by association, their ethnicity. Patti takes the argument one step further to question the limits of plural diverse Britain and implies that Muslims are disproportionately protected by the state.

*I don't see 'but its part of our religion' to be a valid excuse, for me if you are living in Britain you live by Britain's laws no matter what your belief.
(Introductory essay on immigration – Patti, 27th September 2012)*

Unlike France, Britain has acknowledged multiculturalism and celebrated diversity in many of its laws. Although Patti argues that laws should be applicable to all, she seems to be referring to 'British' cultural norms. I wonder if she is referring to Muslim dress.

6.3.3 Pro-immigrant

In all the evidence pulled from the data thus far, there is an overwhelmingly negative view of immigration but this does not adequately summarise the views of all the class. Some of the class were far more positive but seemed to still have to work within an essentially anti-immigrant framework to assert their view. Aki is a second generation Sudanese Coptic Christian.

*I think immigration in Britain is a good thing however; some people try to abuse the system where they want to immigrate and not work and just get benefits and a free place to live, while everybody else pays for them...As I've seen how hard my parents had to fight and struggled trying to secure a good life for us, I see other people who have immigrated who have been successful and look up to them as they have done something to make the most out of their life.
(Introductory essay on immigration – Aki, 27th September, 2012)*

Although it may seem as though Aki is distinguishing between good (work hard and succeed) and bad (abuse of the welfare system) immigrants, the appeal of his own family situation contrasts some of the negative words from other students about immigrants with a more noble representation of the immigrant who 'fights', 'struggles', 'succeeds' even though it is 'hard'. It is difficult for me, given my own family history, not to empathise with this view but what Aki says at the end does feed into the more prevailing discourse that immigrants succeed and tell others to come. There are many BME members of UKIP and the Conservative party who are able to identify with the economic virtues of free-markets and 'equal' opportunities that make them somewhat odd bedfellows with many in their respective parties who are dogmatically anti-immigrant.

Justin is a student immersed in US popular culture: music, fashion and sport with a number of male siblings. He is very interested in basketball and hopes to study the sport in the USA. Rather than explore the issue through his own family and friends, Justin is able to rationalise his view in relation to the material reality of the structure of British basketball.

I think immigration helps country out in many different areas, such as specializing in different fields allows us to progress, for examples the top teams in the BBL get coaches from across Europe and America in to help train their athletes and make them the top teams, but also developing British Basketball to a higher standard which will allow us to compete against side from Europe.

(Introductory essay on immigration – Justin, 4th October 2012)

This view has some overlaps with Patti's Australian quota system as Justin identifies those with skills and not the economic migrants who make up most of the illegal immigrants in this country. There are many aspects of British public and private life that are dependent on talent and skills from those not born here. From the NHS to the English Premier League football and the City of London to supermarkets, Britain is hugely reliant on immigrant labour. Jonny is a free-thinking student who created a rock magazine aimed at females for an earlier media practical. In his essay, he offered a more liberal position in his essay that preaches tolerance and understanding.

I personally believe that the presence of immigration is mostly positive, not just because of the influence it has on our own culture, but also because it allows us to better-understand others of alternative ethnicities, not to mention how it teaches (sic) us to be more tolerant of others.
(Introductory essay on immigration – Jonny, 27th September 2012)

A crucial component of Jonny's view that contrasts with most of the students cited thus far is the acceptance that immigration has contributed positively to British culture. It is a very different conception of culture that he asserts, one that is ever changing and assimilating different waves of immigration with each group leaving its mark on a heterogeneous British identity.

Zayn is mixed race and was born in India. He has an English mother and is a naturalised Briton. His view is rooted in more humanist values but one that links his own biography to macro issues of migration for some kind of consistent position.

I agree that if you come to Britain in hope for a better life, you should be allow(ed) to stay, as to me it seems unfair to deny someone the right to a better life. But however my opinion is probably slightly bias(ed) as I'm not originally from Britain.
(Introductory essay on immigration – Zayn, 27th September 2012)

Zayn has to qualify his position at the end. Compared to the students who felt confident in asserting a more negative view on immigration, Zayn is able to see how his view has been formed by his experiences and therefore his perspective is contingent on his own life history. The other students do not seem to be able to metacognitively identify 'how' their view has been formed. Ultimately, the most that this project can achieve as a political intervention is to demystify the effects on my students' view of immigration so that they can rearticulate their perspective in the knowledge that it will be, in some form, a construction. It doesn't matter to me what their perspective is as long as they have been able to scrutinise it in the way Zayn does above.

6.4 Identified influences

In some of the introductory work, the students try to refer to where their views on immigration come from. Very few of them mention the media explicitly and are

more ready to relate their views being shaped by their family and their family circumstances.

6.4.1 Students' family influence

Patti has a broadly cautious view of mass immigration and is able to articulate the negative impact on the British economy and culture. However, she starts her first essay by locating her own family history within the topic.

My views on immigration are instantly limited due to the fact that my Nan and Granddad moved to Britain from Italy. I am very aware of the fact that if immigration was illegal in Britain then I would not be here today and this would be the case for many others. Both my grandparents came to Britain in their twenties and have worked solidly beyond their retirement, do not have a criminal record and have in no way taken any form of benefits from the government.

(Introductory essay on immigration – Patti, 27th September 2012)

Patti is aware of the potentially contradictory positions she is trying to maintain. On the one hand as a third generation immigrant who has been fully assimilated, she supports a more critical view of mass immigration but when forced to articulate this, she has to mention her own Italian grandparents. Patti's position is perhaps common with many third generation immigrants who are so far removed from the experience of first generation immigration that they identify with the indigenous population more than other immigrants. The choice of 'instantly limited' means that she is aware of the contradictory nature of her position rather than her asserting that she has less of a view. Although Patti can easily trace her lineage back to first generation immigrants to Britain, she is able to acknowledge her grandparents' positive traits: they had had not abused the welfare system, worked hard and assimilated. This is a similar point made by Aki and points to an interesting distinction made by all political parties, from left and right, between 'good' immigrants and 'bad' immigrants. My own issue was with this assumption that all economic migrants are 'bad' as portrayed in my choice of films to be studied (particularly Ghosts).

The introductory essays were written without an expectation of an application of media terms and theory. That said, it is still quite surprising how few students were able to locate where their views came from.

*I think Britain's attitude as (a) whole can have (an) effect on individual's opinion as I feel that Britain has a negative attitude towards immigrants which then influences the negative attitudes of many people in Britain.
(Introductory essay on immigration – Amy, 27th September 2012)*

Amy seems to be using 'Britain' in two very different ways here. In the first instance, 'Britain's attitude' is almost a synonym for the media's attitude. This conflation of 'media' and Britain is solidified in the second use of the word where the 'media' would be a more appropriate word for what she is asserting. Without my interpretation of her quotation, there is a tautological problem with what she is asserting as Britain's attitude has an effect on the individual so Britain itself is hostile to immigration. By substituting 'media' for 'Britain' there is an articulation of a proto-hegemonic understanding of the relationship between media, ideology and social attitudes. The third use of Britain is qualified by the 'many people', again this refers to the indigenous 'white British'.

The last quotation that relates to identified influences on attitude comes from Justin. His first essay was generally positive about immigration but it does change in tone towards the end. The power of his brother's view seems to have had an impact on Justin.

*However in writing this I paused to ask my older brother's opinion on the subject because he has just spent the last year and a bit travelling all round the world. And my view has sort of changed looking at it in a different way. He is all for immigration and he thinks it is a great thing for people to live in different cultures and lead better lives, however he feels that in the UK, we are too willing to let anyone into the country, who then take the benefits and health care.
(Introductory essay on immigration – Justin, 4th October 2012)*

The fact that his brother is intellectually able and has 'travelled' means his view has greater currency for Justin. He is deferring to someone he respects rather than someone who, in his view, has brainwashed him. In a very real sense it is that tension that between being 'all for immigration' and the impression that Britain is 'too willing to let anyone in' that all of my students have been grappling with in the introductory phase of the project.

6.5 Summary

The two data chapters compared the teaching of three media: press, cinema and social media using traditional and Media Studies 2.0 approaches. The extent to which the online world is a pedagogic space is certainly contestable. While it is clear that some students are active media users, the notion of pedagogy advocated by cyber-determinists is very different from the kinds of teaching and learning that this research would deem as 'critical'. The level of information literacy is generally weak and needs the more sustained external input that school level study affords. The hyper-connected nature of modern media communication makes the study of such media a vital aspect of civic education allowing democracy to be infused with a level of criticality that is usually missing in narrower apolitical media literacy agendas.

In order for the subject to be relevant there is a need for the textual choices to be more objectively chosen. Where teachers have *carte blanche*, there is the temptation to choose texts that offer a simple binary and, therefore, a pre digested ideological argument to frame the 'learning'. This kind of textual choice has implications for how students are positioned by the learning experience. As some of the examples demonstrate, this runs the risk of disempowering students if they are on the 'wrong' side of the teacher's ideological position.

In the survey work, the students were reticent to explore issues that were closest to their media consumption practices: downloading, pornography, social networking. In the MS 2.0 thesis, it is these areas that should become part of formal media study but caution needs to be applied. Students' private media world should be respected and the more detached forms of media study might insulate students and teachers from the 'private' world of media consumption practices

The challenge for media educators is to reconcile the most powerful elements of 'traditional' media studies: discussion, written reflection, commitment to conceptual study whilst suffusing this with new media forms: mobile hardware, apps, social media and pedagogies, technical competence beyond that of the amateur e-Learning.

There is evidence to support supposed traditional and media studies 2.0 pedagogies as mutually reinforcing rather than operating in conflicting realms. When polemical positions are suitably neutered, there is the possibility of an enriching pedagogic approach that is less contingent on a singular approach. There are considerable strengths in traditional approaches to media study but, in light of a more sophisticated understanding of the power relations between media/audiences and teachers/students pre-digested learning outcomes based on an attempt at changing' student attitudes are rejected on two grounds. They limit real civic engagement and run the risk of substituting one kind of power (media) for another (school). Secondly, there is enough evidence in the data to show how students resist when the teacher simply lectures from a liberal perspective, thus negating the supposed impact of teaching.

There has been a strong commitment to pioneering innovative approaches to capture the range of learning experiences inherent on a complex conception of what happens as part of media studies. The longer-term nature of the project has allowed for different kinds of pedagogic encounter to be captured from Google searching to mash-up collages and from discursive essays to SMS discussions. The research has been challenged to develop innovative methods to collect, analyse and present the data. This has been particularly the case with the work that used new media: collages, SMS, blogging.

7.0 Conclusions

My claims to new knowledge are concerned primarily with the future of school based media studies defending its criticality in the face of a neoliberal critique of both media and classroom relations⁸⁷. There is an attempt, in my research, to provide a viable theoretical and practical framework for media studies that responds to the shift from broadcast to social media whilst protecting some of the practice of media teaching in the pre-web age. This is not some bland 'third way' accommodation that refutes the essentially left-wing critique of the mass media. Based on my research data, I am sceptical of assertions cast by those who are overly positive of social media as offering a paradigm shift in media relations between producers and audiences⁸⁸. That said, my research does assert the value of examining media and classroom relations in less deterministic terms than some traditional approaches to media study have assumed. I have used a range of theoretical influences and their synthesis is termed Poliliteracies⁸⁹. This model builds on the body of thought that already exists within the broad field of media education and is informed by my own research findings to present my contribution to knowledge.

7.1 Towards a Theory of Poliliterate Media Studies

The influence of Media Studies 2.0, Bernstein's concepts of framing and classification, Habermas' communicative action, Hall's encoding and decoding typology, a Critical Race Theory understanding of how race is practically 'lived' and a contingent notion of transformation - tempered by poststructural brakes - are all constituent features of what I call Poliliterate Media Studies. The term Poliliteracies underlines the 'multi' and 'trans' features of contemporary literacy but addresses some of the shortcomings of the Media Studies 2.0 model (Gauntlett, 2007), participative pedagogies (Jenkins, 2009) and even some elements of

⁸⁷ Media relations have been viewed by successive UK governments, through their regulatory policies, as giving greater autonomy to consumers. Classroom relations, in this view, see the teacher as a facilitator using e-Learning as the prime pedagogic tool. In media education both these views have come together in the Media Studies 2.0 critique that assumes a flat participatory culture where 'learning', connection and resistance occur organically through media consumption practices.

⁸⁸ See an interesting debate between Jenkins, Bazalgette, Buckingham and Prensky in McDougall, 2011.

⁸⁹ The term Polyliteracy is a specialised branch of linguistics that expresses a discipline rather than a practice. It explores the linguistic competence across different languages. My use is an appropriation of the term rather than any link to this field of linguistics. My spelling is slightly different and distinguishes a more politically motivated sense of what it means to be 'literate'.

Multiliteracies⁹⁰ (Cope and Kalantzis 2008) that have surfaced through my own empirical study. Poliliteracies productively engages with the changing media ecologies inaugurated by Web 2.0 and emergent participatory media pedagogies but also reconnects features of media study from the pre-web age. Its unorthodox spelling of the prefix (Poli rather than Poly) also connotes the overtly political agenda of this pedagogic model.

As an experienced media educator, I was clear on the texts and pedagogies required to teach the broadcast media before the emergence of Web 2.0. I would have been a 'demystifier' but with a nagging sense that this position's inherent determinism ran counter to the pleasures that I saw in my students' (and indeed in my own) use of the media. Hence my view of demystification was always tempered with a more complex view of the ways in which institutions, texts and audiences (and in the education realm: teachers, syllabuses and students) interacted with each other.

My research accepts the importance of social and digital media in young peoples' lives: the media survey data that foregrounded the importance of broadly Web 2.0 cultural practice, the multitasking comfort in texting while watching a film, the resistant use of Twitter, and the ability of some students to use Web 2.0 to support their production skills provided evidence of the value of these online and digital media for many of my students. There can be no going back to solely teaching the broadcast media (cinema, television, radio) and press (newspapers, magazines, advertising) using a demystifying pedagogy that assumes a fixed one-way relationship between media texts and their audience. The topic of immigration provided a productive case study to question simplistic notions of media influence and positioning. This is most powerfully expressed by my Sudanese student, Aki, defending the Daily Mail and Polly, a white British student, empathising with a Chinese immigrant who leaves her child to come to work in Britain. This was the value of using Hall's Encoding and Decoding model (in a very different socio-

⁹⁰ The 'Transformed Practice' stage in Multiliteracies was problematic in my research. The creation of the collages was the weakest artefact and the notion of a creative response to essentially analytic questions have been critiqued by Buckingham for conflating production with a supposed privileged access to the creator's 'inner world' (Buckingham, 2009, 645)

cultural environment from its conception in the 1970s) through the creation of some deductive codes to explain some of the nuances of media and pedagogic relations in the data.

My research attests to the weaknesses of traditional forms of media education as under-theorising pedagogy in assuming that students would be emancipated from media power simply by this fact being made to them by the teacher. My research posited pedagogical issues at its core - what to teach? how to teach? how students learn? what to assess? By teaching the same media in different ways, my research has enabled me to provide fresh insights into the teaching of media studies.

7.2 Résumé of the threats to the subject

The threats to media studies were summarised in the literature review chapters through five overlapping strands:

1. Media Studies has failed to grapple with the structural weaknesses created by digitisation where teachers/students understanding of media is fundamentally different (see Prensky, 2001, Prensky, 2010). Others (e.g. Murdock and Phelps, 1973) offer an earlier version of this generational divide).
2. Media Studies has lost its USP with the growing acceptance of e-Learning in the English education system (Beetham and Sharpe, 2007, Lankshear and Knobel, 2006).
3. Media Studies has experienced an existential crisis at HE level leading to a lack of clarity about what the subject stands for (see Gauntlett, 2007) and a similarly critical but less jaundiced view from Buckingham (Buckingham, 2014).
4. Theorists of new media have a positive view of the potential of social media to act as a nascent pedagogic space for students to learn new technical skills and participate in civic debate and action thereby making formal media study redundant (see Jenkins, 2009).

5. Radical 'race' educators have deconstructed the notion of race as a normative essentialised category thus denying the ontological basis for racism. This theoretical insight itself is deemed enough of a cultural intervention to engender more harmonised 'race' relations.

7.3 Research Questions

In referring back to the research questions, my aim is to relate the findings of the empirical chapters to the argument shaped in the literature review about the form and function of school based media studies in the social media age.

7.3.1 Question 1: Why is media studies still relevant for young people who inhabit an increasingly online 'pedagogised' media space?

This question spoke to the contemporary Media Studies 2.0 critique from Gauntlett and Jenkins, i.e. that young people are technologically knowledgeable and that the media literacy skills they develop from their own media consumption constitutes an adequate pedagogic experience. What is lost in this view is an engagement with the role of the media in potentially defining, moderating, reinforcing and disrupting existing social relations. It is, for me, a neoliberal response to change that assumes the citizen-consumer will express their democratic power through their media consumption practices. In wider government media policy the deregulation impulse feeds down to the media consumer being deemed able to make decisions based on their assumed access to knowledge. What is also absent from this is the political dimension - a 'criticality' - of traditional media studies. It is this fundamentally different attitude to media (as a focus of study) and a means for practice (particularly e-Learning) that distinguishes the subject from others (e.g. English, history, sociology) that include aspects of media study. My research reasserts the need for 'hard classification' of media studies from other curriculum subjects thus ensuring its distinctiveness in the curriculum for school leaders, teachers, students and other stakeholders (the media itself, academics, the government). This research question allowed me to interrogate my data in relation to the deeper motivations of media studies - informed by its rich history - to get young people to critically engage with the media they consume. My research was structured to compare different teaching approaches, both traditional and Media Studies 2.0 influenced. It has been argued that there are aspects of new media

ecologies based on mobile and social media forms that offer a quasi-pedagogical space (Jenkins, 2009). Certainly, the quality of at least one student collage was the product of some user generated content (UGC) support that was provided by YouTube and other online tutorials sources. However, to conflate this kind of 'learning' with the attempt of media studies to explore student attitudes and the role of the media (and other socialising forces) in a range of complex communication processes is to reduce media studies itself to an extension of an online forum. There is little evidence in my research that the students were using social media to explore, negotiate, share or deepen their understanding of immigration as a contemporary issue. Although a 'live' cultural issue, it was not 'alive' for them and hence not something they had generally explored as part of their everyday media consumption practices. This may not be problematic for some students (and educationalists) – why would/should they be interested anyway? The weakness of such a policy level approach to not view such forms of education as being an intrinsic aspect of the holistic purpose of state education was highlighted for me during the recent Brexit⁹¹ referendum. There is, from my research, a need for state education to foster a form of 'civics' but in the absence of such a commitment, Media Studies has a powerful role in initiating debate and facilitating discussion about contemporary cultural issues. Reflection on the actual processes of mediation and identity formation are vital components of a vibrant politically conscious media studies for the future.

I am not discounting that there are students who are happily debating political and cultural topics online; it is just that there was little evidence of this in my own data. As shown in the focus group lessons, media studies can explore the effects of mediation with students engaged in a self-reflexive process of how they conceive of themselves and perceive others. Thus, Poliliteracies is a political⁹² project that aims to foster civic engagement.

⁹¹ The UK voted to leave the EU on the 23rd June 2016 - arguments for and against Brexit were dominated by the issue of immigration.

⁹² The political is not defined in party political terms but in equipping students to make more informed decisions on issues like immigration that are in the public domain but rarely explored deeply in schools.

7.3.2 Question 2: What are the most productive pedagogies for learning about media in this online age?

My research supports the use of a Poliliterate approach that fosters an essentially dialogic relationship between teacher and students (and students with each other). My view now is that the Multiliteracies staged approach needs to be revised as stated in 7.1. The notion in Multiliteracies of 'transformed practice' is somewhat problematic as it implies a creative expression of learning. This can end up as an aesthetic or technically adept product but the self-reflexive learning does not always translate into a creative piece. I favour three teaching stages: an Immersive Textual Phase, followed by an Explicit Teaching Phase leading to an Analytic Production Phase (these phases are expanded on in 7.6.5).

The Immersive Textual Phase involves a bridging of the generational or experiential gap to understand the texts under study. This may sometimes mean the teacher needs to experience something new. In my survey task it was clear that video games are an important medium for many students (as confirmed by Thornham, 2011) but this is a medium that is underdeveloped within school based media study. The only way to approach the study of gaming is to actually play the games in lessons. However, to only ape young people's media consumption tastes and habits is a problem inherent in the Media Studies 2.0 thesis (see Buckingham, 2008b) so there are times that the teacher will choose texts that are beyond the cultural experience of the students. These texts will be challenging as they may come from a different historical period (e.g. 1960s cinema, newspapers or 1990s popular music) or exemplify contemporary alternative media production practice (e.g. art-house films or conceptual art) or express different views to those held by class members (e.g. far right Tweeters, or ecological Facebook groups). These media texts will require students to be immersed in a world beyond their own experience but this is celebrated in Poliliteracies as a means to challenge and extend media textual knowledge. The positing of examples in which students and teachers are immersed in media texts that offer a mix of challenge and comfort is an important aspect of dialogic teacher/student and student/student relationships. The peer-to-peer dialogue in the teaching of the 1960s newspaper lessons and Ghosts respectively, exemplified the importance of textual choices and the need to

foster 'talk'⁹³ relationships in the classroom (Alexander, 2006; Mercer and Littleton, 2007).

The Explicit Teaching Phase renounces the Media Studies 2.0 model in advocating the role of the teacher to present a body of knowledge that enriches the understanding of the media texts being studied. In my own research the concept of representation was explored holistically (through a range of hegemonic, plural, postcolonial and poststructural approaches) empowering the students with the terminology of media analysis. This required more prosaic teaching 'from the front' with a value placed on teacher talk. Even here though, there was an attempt to develop a dialogic element through the creation of a class theory PowerPoint (see Appendix 18). My students were able to write about the topic in an informed way in the examination as they were empowered, through this teaching phase, to find a position in wider media studies debates about media effects as they relate to media representations of immigrants and wider notions of Britishness.

The Analytic Production Phase qualifies the role of production as offering a critical or analytic quality rather than an aesthetic response. Media studies does promote creativity in students as there are practical projects that develop this more explicitly, for example the creation of a short film or website. What I am advocating here are production pieces that embody an analytic framing for the artefact. For example, the creation of a Podcast that explores newspaper attitudes towards immigration may have been better than a collage. The Podcast form allows the student to present newspaper headlines and articles but then provide their own meta-commentary based on their dialogue with 'theory' and self-reflection. It would become a more grounded, but potentially more personal, artefact than the collage.

This second question does deal with the substantive charge from the Media Studies 2.0 critique; that of the need to develop different pedagogical strategies for a subject in which the media itself has morphed and moved into online spaces. The Media Studies 2.0 critique renders formal media study as an increasing irrelevance

⁹³ There is a field of study that identifies the value of 'dialogic talk' in developing thought.

unless it starts to mirror the online experience in the classroom. Rather than advocate revolutionary change, what is being promoted in Poliliteracies, ispoly an evolution and reconciliation, of past pedagogic practice with contemporary youth experiences of media and learning. The most productive pedagogies are rooted in a conceptual understanding of media study but attuned to the need to adapt the form of media learning to the technological changes that have affected media relations. The kinds of media text that students consume may have changed but, in my research, there was plenty of evidence of the enduring value of film as an aesthetic medium and as a vehicle to explore ideas that could engage young people.

7.3.3 Question 3: How can research adequately capture the pedagogic processes of media learning?

This question explored the central methodological problem for any research on media education undertaken by a teacher researcher. It examined issues of positionality where I, as the teacher/researcher, had to negotiate different subject positions in relation to the research process. It also referred to the limits of research methods that attempt to capture pedagogic processes that blur the boundaries of spaces that can be considered separate: home/school, public/private, learning/entertainment. I attempted to get a glimpse into the students' media world beyond school inviting them to contribute questions to my survey. There was focus group evidence of students talking about their parents and grandparents and this sometimes filtered into their more reflective pieces of writing. Essentially, the research captured what happens in the classroom over an extended period of time rather than a proper ethnographic study of the students that would traverse school and home. Not only was this beyond the scope of my study, it was not my primary interest. My research was focused on the pedagogic processes in school as this was within my locus of control and related to my own professional position.

The research has captured the pedagogic processes in different ways: teacher planning and rationale, lesson delivery through filmed lessons, student work (both written and practical) and occasional student interviews. Apart from the filmed lessons, the two student focus groups were valuable in gaining an insight into my

students' reflections on how they had been taught. The student questionnaire, where they set the questions, and the SMS discussion all provided new means to access student media knowledge and learning that disrupted normal classroom relations. The SMS discussion also required visual ways of how to present a non-linear discussion in visual form in media education research.

Some methods were more problematic in ascribing the pedagogic processes that had taken place. For example, the student collages were essentially closed texts (or so open) that they did not attract analysis beyond statistical content analysis. In media learning the requirement of tasks to involve some student articulation of intent and effect was made all the more vital when faced with a text that comprised a set of unstable signifiers. This is a contentious point in media education (Bragg, 2012) but I would stress that a practical activity should not be a solely aesthetic or technical act and hence needs to be combined with some kind of critical articulation – this could be a written piece, an audio commentary or a filmed presentation. Without this extra rationale, the teacher becomes a pseudo-critic trying to uncover authorial intention but with little substantive evidence. The learning for the collage felt shallow but with the Media Studies 2.0 thesis, this kind of artefact is often imbued with meaning based on technical competence and an assumed level of profundity.

Rather than a nebulous view of pedagogy, my research proposes a more grounded sense of the purpose of media education. It should strive to develop communicative action in students that transcend instrumental and strategic actions limited by practical success. In contrast, communicative action aims at securing consensus and understanding (Habermas, 1984). In my data chapters, consensus was more difficult to create but there is certainly evidence of a greater understanding of attitudinal positions through the course of study. I opened up the space in my pedagogic design for students to 'play' with attitudes and positions that were then catalogued as data for analysis: web history, visual collages, recorded lessons, interviews, SMS discussions, focus groups. This breadth of multimodal data demonstrates the need to move beyond reductive data methods (e.g. a sole reliance on interviews) in media education research.

7.4 Value of Critical Realism

My commitment to Critical Realism is lived out in this final chapter as this ontological and epistemological position asserts the importance of an ethical praxis rooted in social justice. Critical Realism is open to seeking accommodation with differing paradigms to create something new for the problems of today. As Danermark et al (2002) and Alderson (2013) argued in Chapter 4, there is considerable value in trying to find practical solutions that reconcile theoretical paradigms. My theoretical position is a complex *mélange* of influences. My research has linked the following strands: a pedagogical approach (Multiliteracies, Kalantzis and Cope), analytic frame (classification and framing, Bernstein), critical epistemological purpose (communicative action, Habermas), postcolonial attitude to race (Critical Race Theory, Ladsen-Billings) and a research methodology (Action Research). Some level of 'rationalist' logic also frames the essentially qualitative research and data analyses methods chosen, for example, Content Analysis. However, added to this purely 'rationalist' position is the niggling and insistent post-structuralist voice that identifies the limits of rationality in the struggle for social justice. I hope that this tension is not seen as a methodological weakness of the research but simply an acknowledgement of my own complex view of the issues. I keep returning to Williamson's (1981) short but highly influential article that tries to reconcile a social justice political agenda with the messy realities of pedagogic practice. This tension has been fully worked through in my reading to examine the roots of this debate through the two key critical theorists involved: Habermas and Foucault. My attempt to steer a methodological course between a blind allegiance to reason (Habermas) or discourse (Foucault) responded to the materially important issues of racism (including a deep strain of Islamophobia) and media education practice that the research identified. These issues require theoretically engaged practical answers. The gravity and complexity of the issues were deemed, in my research, too important to be adequately addressed through one theoretical lens. This is significant value in choosing a Critical Realist ontological position that holds a contingent epistemological view of any 'ism' – including rationalism and post structuralism.

7.5 Poliliterate Media Studies

My model of Poliliteracies is influenced by a range of theoretical and practice led positions. They are summarised in the Figure 9 below:

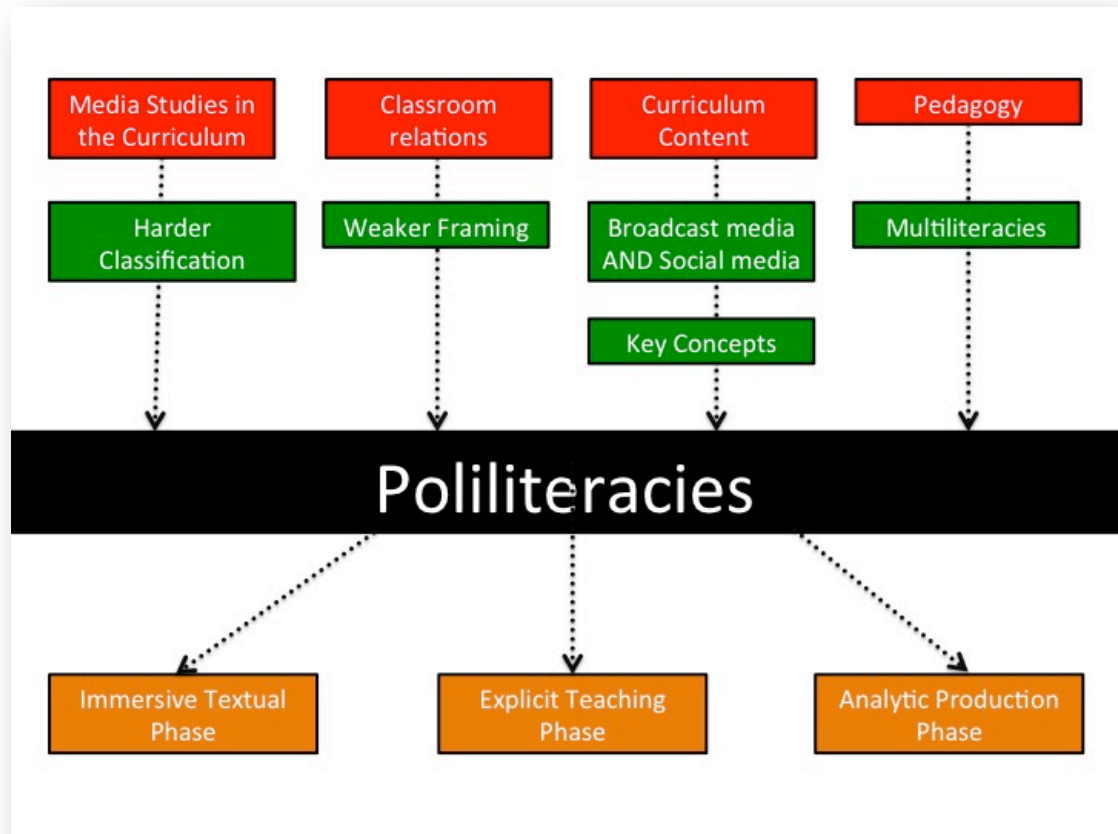


Figure 9: Polititeracies: influences and features

The red boxes (see Figure 9) refer to the areas that Poliliteracies needs to engage with for the meaningful study of media texts in the social media age: the position on

the role of media studies in the curriculum, a view on classroom relations, what to study and how to study the media. What emerged, from the research, was a development of practice with a clear pedagogical focus. Poliliteracies responds to the contemporary challenges to media studies: the need for hard classification and weak framing, an acceptance of a changing media ecology effected by technological change, a development of the four media key concepts and a modification of Multiliteracies to account for the role of analytic production in media studies. In developing the Poliliteracies model (see Figure 10 below), I present a contribution to knowledge in the field of media education.

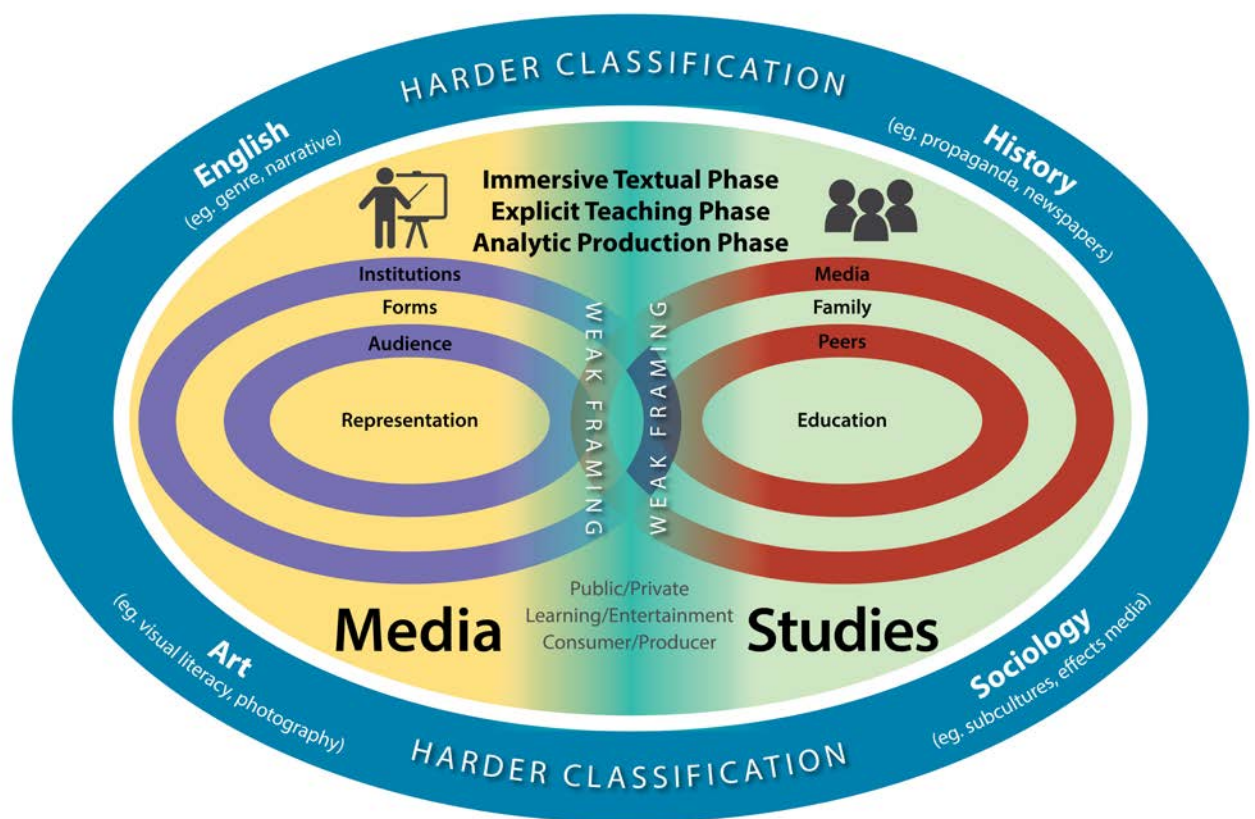


Figure 10: The Polititeracies Model

7.5.1 Hard Classification/Weak Framing

The theory of Poliliteracies uses Bernstein's concepts of classification and framing offering an innovative contribution to knowledge for school based media studies. In

response to the challenges facing the subject, cited in 7.2, there is a need to insulate media studies from other subjects through ‘hard classification’ whilst opening up relations between teachers and students (and indeed other stakeholders like parents and media creatives) through weaker framing. In the Figure 11, the outer blue ring expresses the way in which media studies, for all its distinctiveness, shares some content with other subjects. However, this content is framed in particular ways in media studies that will differ from other subjects⁹⁴.

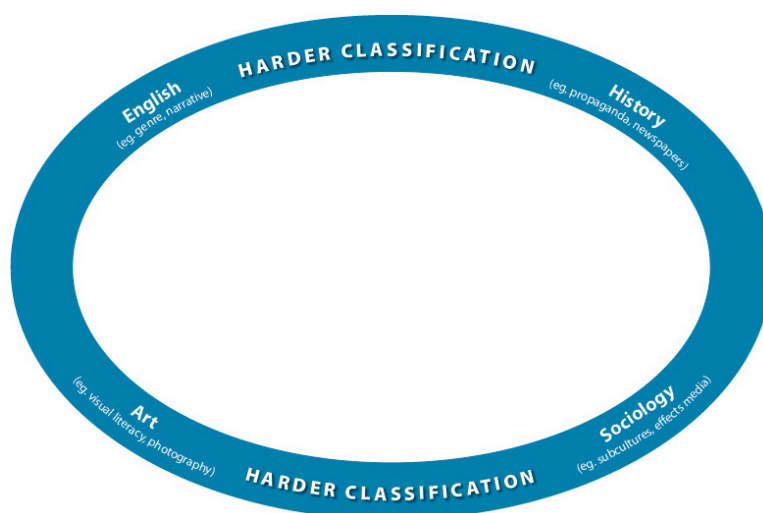


Figure 11: The Poliliteracies Model – Harder Classification

This distinctive space for formal media studies runs counter to the contemporary pressures exerted on the subject that weakens its insulation from other subjects⁹⁵. There are some overlaps with concepts (e.g. genre) and theories (e.g. feminism) but it is vital that there is, in Poliliteracies, a separation between media studies and other subjects. The Poliliteracies model has a strong understanding of ‘what’ and ‘how’ to teach based on a defined and distinctive sense of the value of teaching/learning media. In the teaching of film, the terms *cinematography* and *mise-en-scene* are used but have a different meaning from the technical application of the terms in art photography. In Poliliteracies the importance of how they relate to the ideological is foregrounded. For example, in my teaching of 1960s newspaper front covers the ideological messages were decoded from the framing and

⁹⁴ Genre in English is generally viewed as being more fixed compared to the ‘Repertoire of Elements’ used to explore the fluidity of genres over time that is explored in A level Media Studies (Neale, 1980 and Gledhill, 1985).

⁹⁵ These range from the use of e-Learning in all curriculum subjects to specific terms and theories used in other subjects. See the related examples in English, History, Art and Sociology in the diagram.

compositional features of the photographs. Some of my questions when watching *Ghosts* were about how cinematographic choices positioned an idealised audience (and indeed the extent to which this positioning was successful with the ‘real’ audiences in the classroom). The hard classification underlines a broadly left wing critique of media influence whereas the media literacy⁹⁶ agenda, Media Studies 2.0 and much of e-Learning in other subjects seem to accept, and even revel, in a neo-liberal world of perceived active and savvy media consumers.

If classification is strong, it is also important that framing is weak. In Figure 12 below, the space in the middle is the terrain of media studies but there is a blurred band that expresses the way in which weak framing traverses (and reverses) home and school relations: public/private, learning/entertainment and consumer/producer.

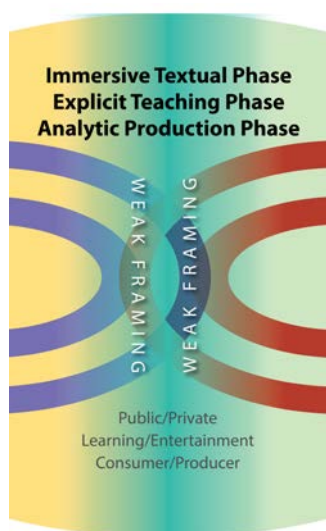


Figure 12: The Polititeracies Model – Weaker Framing

These realms could be reductively defined as the world of the teacher and the world of the student but this supposes a degree of fixedness that becomes more tenuous when exemplified by fields such as public and private or learning and entertainment. Both teacher and students are media consumers and, if they tweet, post or upload are also media producers. The physical media texts of magazine and video game box are joined by ‘virtual’ texts: online newspapers, blogs and streaming music playlists. Here teacher and student lifeworlds both operate across

⁹⁶ See Chapter 2.

public and private realms. In my teaching there was an attempt to create a space for students' private lifeworlds to be accessed in their public role through learning activities. By the same token, I as the teacher, have expressed private thoughts in a public form through my blog. In contrast, my public role as teacher in the classroom has caused considerable private self-reflection (in analysing my utterances). My practice has tried to maintain latitude in the classroom for various discourses to be validated – even suppressing my own private views of what has been said by some students. This is a powerful component of Poliliteracies - the need for the teacher to invite their own crisis⁹⁷ as they hope to initiate deeper levels of engagement from students through weaker framing. Habermas' communicative action is based on the ability to express, challenge and defend views. In the opening focus group lesson, I was able to foster a discussion of different views and there are examples throughout the unit's teaching of students questioning each other and, for some, questioning their own views. Transmission models of teaching, especially those that subtly inculcate values as well as knowledge, are akin to propaganda and their ultimate success or failure with students does not fit within a particularly respectful form of education. Therefore, it is vital for students to be able to have the freedom to express views that might be unpalatable for the teacher⁹⁸. I have shown in Chapters 5 and 6 the need for the teacher to invite views that disrupt pedagogic relations with the consequent psycho-instability that this causes.

7.5.2 Textual Choices

The blurring, or using the Habermasian term of 'colonisation', of the public sphere by technical rationality⁹⁹ is a constituent feature of the social media experience and links to Foucault's articulation of how the state regulates through 'biopower'. These insights inform pedagogic decisions about textual choices¹⁰⁰. In my own teaching, texts were chosen for their relevance to students (grime music, sport), for their cultural contemporaneousness (My Tram Journey), for their historical contextualisation (1960s newspapers) and to extend students repertoire of media

⁹⁷ I take this word from Williamson (1981) who uses it in relation to her students making a link between understanding the meaning of ideology through their own experiences.

⁹⁸ In History Education, Kitson and McCully have identified a continuum of teacher response to teaching controversial issues, post Troubles, in Northern Ireland: <http://www.history.org.uk/secondary/resource/121>

⁹⁹ Habermas (1989) distinguishes between practical rationality, technical rationality and emancipatory interests (see Chapter 1.9). He argues that in late capitalism that technical interests, as expressed by governments and corporations, are governed by financial imperatives thus distorting the principles upon which practical and emancipatory interests are rooted – hence the colonisation metaphor.

¹⁰⁰ My textual choices are more governed by practical and emancipatory interests.

texts beyond their own consumption choices (Ghosts, London River, Britpop, broadsheet newspapers).

For this last point, my research and the new DfE proposals seem to concur on the value of using more challenging texts to enable students the opportunity to work at a higher level. In my research, the students' engagement with the two films - Ghosts and London River – neither of which could be described as 'populist' initiated discussion, debate and some articulately written essays. It may also be argued that taking students out of their own cultural world may, paradoxically, make it easier for them to identify formal features free of the cultural/ideological baggage that may blind or obscure them. The very proximity to 'living' texts hampers their critical faculties. It is easy to 'other' students in this way but the same point applies to the knowing media teacher who can struggle to see that her own media consumption practices are also being ideological/discursive.

The broader point from my research is the need for textual choice to be flexible but retain features of all the different kinds of pedagogic positioning implicit in Polyliteracy media studies. This should not be doctrinaire but should be catholic in its openness to different types of text. This includes inoculation (for example, in relation to the problematic representations of race and class in the Jeremy Kyle Show), demystification (for example, a deeper understanding of how social networking companies interface with the advertising industry), celebration (for example the complex ways in which video games are used by their users) and participation (for example the potential for certain apps to unlock creativity). The value of a media text's worth for study needs to be its service in exploring media issues within a broader social justice educational agenda. This ensures an ethical defining dimension of media education that links well with broader Habermasian emancipatory interests.

A vital aspect of the research was to express a view on the Media Studies 2.0 thesis. This view has gained in currency within media education circles and presents fundamental charges against the traditional teaching of the subject. By teaching the three media (press, cinema, social media) and contrasting traditional and MS 2.0

approaches, my research was able to explore some of the claims of both approaches.

The guiding principle for any version of media studies should be that it is relevant to students. It therefore follows that 'new' media (social media, video gaming, mobile apps) should be key forms of media worthy of study. The Media Studies 2.0 model does, according to my research, overstate the extent to which media ecologies have fundamentally been disrupted. Students still tend to consume some traditional media (e.g. television and film) but not all (e.g. newspapers, magazines). Some forms of media consumption have changed as technologies become more interactive, for example, there is evidence in the survey task of the importance of listening to music via downloading and streaming rather than physical media: compact disc, vinyl or cassette.

In this context of essentially consumer driven social media practices becoming an increasingly important aspect of young people's media lives, Poliliteracies engages with the broad range of these 'new' media. My research rejects very traditional models of media study where the media teacher chooses texts that he likes based on an inoculatory function of media teaching. This was the model for early film studies CSE courses (Watkins, 1969, Lusted, 1971) and can still be traced to the new A level Film Studies course (DfE, 2016a) where all named films are unlikely to be within the conventional viewing practices of 16-18 year olds. The research also rejects the Media Studies 2.0 thesis that jettisons the study of all traditional media on the grounds that that young people do not consume them. There is a valid middle ground that reconciles what media students like with more challenging (aesthetically and/or politically) media. To move away from representation, this might mean the study of Justin Bieber¹⁰¹ as a pop artist with enormous mainstream appeal and Pussy Riot¹⁰² who are Russian agit-prop feminist punks whose music and cultural action go beyond the description of pop music. Between these two poles are all manner of music artists that can be studied to illuminate issues of

¹⁰¹ Justin Bieber is a 22-year-old Canadian pop singer popular with pre-teens but with wider appeal with the release of his album *Purpose* in 2015.

¹⁰² Pussy Riot are a Russian feminist punk rock protest band, founded in 2011. Three of its members were arrested in 2012 and sentenced to 2 years imprisonment for protesting against President Putin.

media institution (e.g. XL Recordings¹⁰³) language (Dizzee Rascal¹⁰⁴), representation (Beyoncé¹⁰⁵) and audience (Adele¹⁰⁶). Crucially, the examples cited here betray my limited knowledge of the popular music tastes of my students so there would need to be some dialogue with students for the most appropriate case studies at any given time. Indeed in my scheme of work (Weeks 10 and 11 in Appendix 5), I taught a case study of Britpop and wanted to compare it to something more contemporary. It was my students that identified Grime as an interesting British music genre for us to investigate.

Looking at the data on the traditional teaching of film, the students seemed to enjoy the idea of being taught something (see Chapter 5). There was a longstanding focus under the previous government to develop independent learners and this cohort had been through the National Strategies¹⁰⁷ to develop this. 'Chalk and talk' and too much teacher input were seen as being antithetical to demonstrating student progress and so I expected them to judge the learning negatively. Conversely, it was the very structured almost formulaic nature of the learning strategy that seemed to be productive. This is reinforced in their writing where the sections on Ghosts seem the most developed. The teaching of Ghosts, for all its long-winded anti Media Studies 2.0 approach, did have some pedagogic value. The slow and deliberate watching of the film, followed by teacher led discussion and targeted questions offered a space to allow students to articulate, defend and question their own, and others attitudes.

7.5.3 Conceptual Basis For Media Study

In Poliliteracies, the conceptual basis for media study is embedded in the teacher's role in presenting formal educational knowledge (Bernstein). Unlike Bernstein though, this educational knowledge cannot simply be contrasted with students'

¹⁰³ XL Recordings are a British independent record label but have released albums by commercially successful artists like Adele and Radiohead.

¹⁰⁴ Dizzee Rascal is a 31-year-old British Afro-Caribbean rapper, singer songwriter and record producer who has had a total of 11 top ten hits in the UK, as well as 4 number one singles.

¹⁰⁵ Beyoncé is a 34-year-old American singer, songwriter and record producer; with 23 top-five US singles. She is considered an icon for many Afro-Americans and is hugely successful globally exploring issues of gender, race and sexuality in her songs

¹⁰⁶ Adele is a 28-year-old is a mainstream British pop singer-songwriter who has sold over 58 million albums over the last 8 years.

¹⁰⁷ A New Labour policy to improve literacy and numeracy in all key stages. For more information, see here: <http://webarchive.nationalarchives.gov.uk/20110113104120/http://nationalstrategies.standards.dcsf.gov.uk/>

everyday knowledge and neither can it simply be viewed as an agent of class or race domination. The concepts, unlike the more free form Media Studies 2.0 model, are not in themselves created to maintain hierarchical class order but they are within the realm of the media teacher's domain. The concepts, to some degree, are positioned against the maintenance of hegemony as they embody a critique of late capitalism (see Figure 13 below).

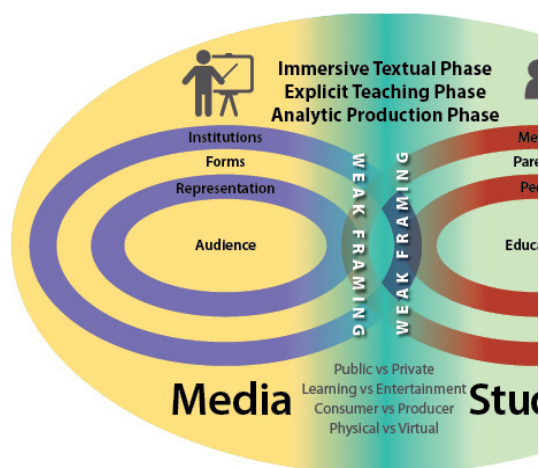


Figure 13: The Polititeracies Model – Key Media Concepts

Although the same media was taught in two different ways, the key concept throughout was representation. Even this concept is contested by some critiques (e.g. Baudrillard, 1994) for its taint of essentialism given the instability of semiotic codification and communication in the postmodern age. In contrast, my research points to the fixedness of certain representations of Britishness through student attitudes. Stereotypes of Britishness are linked, be they traditional and essentialised or plural and multicultural, with particular positions on immigration (See Chambers, 1989 and slide 16 in Appendix 18 for an explication of the two most prevalent representations). There were many examples, in the data, of students echoing tabloid calls for immigration to be reduced or stopped based on a racially inscribed discourses of Britain being overwhelmed or swamped. More liberal representations of Britishness play on a different myth of the inclusive nature of Britain to unproblematically assimilate successful or productive migrants, such as Mo Farah. The identification, in this research, of a strain of Islamophobia in student attitudes does not easily fit with these two stereotypes of Britishness.

The research attests to the enduring value of a conceptual rather than textual model of the subject. The concepts of *institutions, forms and languages, representation* and *audience* are still highly relevant to explore both traditional and new/digital/social media. My research was focused on the concept of representation but explored film and newspapers as well as a YouTube post and a 2D collage. Each of these media were analysed using a set of semiotic media tools loosely based around ‘forms and languages’. The audiences for independent films (Ghosts and London River) were contrasted with that of tabloid newspapers and the institutions were explored in the study of newspapers as well as the ITN coverage of the ‘My Tram Journey’ YouTube post. The levels and layers of institutional power were explicitly taught in relation to press but more subtly explored in the Google ‘web searching’ task.

7.5.4 Poliliterate Pedagogy

As advanced earlier in the chapter, Poliliterate Media Studies offers a staged approach. This is expressed in Table 12 below.

Poliliterate Stage	Description	Examples
Immersive Textual Phase	Textual choices from both student and teacher lifeworlds that involve immersive experience in the consumption of the text, preferably in the same conditions as the text is consumed normally.	Playing a video game Reading a newspaper Using an app Watching a film
Explicit Teaching Phase.	Teaching of concepts through teacher explication and then learnt by students in dialogic forms that may use e-Learning tools.	Filmed lecture on a concept Creation of collective intelligence type activities that collate student collaborative learning through a class PP or forum set of posts Testing of knowledge through quizzes or tests
Analytic Production Phase	Application of concepts to textual experiences with a strongly self-reflexive component	Podcast on a particular media(ted) issue Analysis of media extract (film sequence, print artefact, webpage) Creation of a media text (app, short film) with supporting analytic piece (in the form of a blog entry or director’s commentary or discursive essay)

Table 12: The Three Teaching Phases of Poliliteracies

This Immersive Textual Phase was explored in my research sites but also in the pedagogies required to deliver the content. The teaching of 1960s newspapers (or films) was clearly within my locus of control but the teaching of My Tram Journey or the compiling of the media survey was far more dialogic. My research advocates weaker framing (this is not the same as no framing as that would imply the possibility of effacing all institutional power relations between teachers and students) to allow glimpses into each other's lifeworlds. Media ecologies and media e-Learning traverse (and reverse) teacher and student roles between home/school, learning/entertainment worlds. In my research, I created a blog for students that reflected my own media interests as a media consumer. The students shared with me their media interests through their survey questions and references to their home life: siblings, parents and extended family. Situating my students and me in similar, but not the same, learning activities expressed a commitment to joint participation at a pedagogic level. The relative success of the essays on My Tram Journey over the collages was based on the weaknesses of collage form to demonstrate the kinds of learning I wanted to explore. The collages tended to be approached by students for their technical quality rather than the ability to express views or sentiments in this form. In this vacuum the only way students could 'achieve' was through the technical dexterity they could demonstrate. This, I contend, is what happens with the Media Studies 2.0 approach – a more technical, skills based form of media studies that is not without merit but lacks the criticality that I see as the distinctive feature of the subject.

The Poliliterate approach validates the explicit teaching of concepts through the Explicit Teaching Phase. My research applied existing conceptual framework to both traditional and digital/social media as they attest to the broad structural conceptions of the media (institutions, ownership, regulation), audiences (activity vs passivity vs decentredness), languages (genre, micro, macro features) and representation (ideological, dominant, subordinate). Although this unit was clearly rooted in exploring the concepts of representation, it did cover the media language features of different media: a collage, newspaper front page, film sequence. It also explored the key institutional issues from independent film and music production

to the *long tail* business models of Google and Twitter¹⁰⁸. Crucially, the research attested to the importance of problematising the concept of audience in media and classroom senses.

In the Poliliterate model, the status of the Analytic Production Phase runs counter to the Media Studies 2.0 thesis but I have a more open notion of what this kind of work entails. Rather than a 'reading' based on an assumption that media texts are closed, I would expect textual analysis to be the product of a more self-reflexive dialogic approach that could take the form of writing or audio/visual forms. My students have some agency as consumers and learners and this was demonstrated in the more micro-analyses of written extracts and verbal utterances in Chapter 6. I steer a moderate course in the agency claims for my students. I saw little evidence of the savvy media consumers lauded in the Media Studies 2.0 approach or students blinded through false consciousness by Marxist determinists or indeed empty vessels solely constituted by discourse. This means that the notion of impact and agency has to be understood as part of a process of, what I call, *contingent transformation*. Transformation or change is not naïvely conceived of, as say, changing students from being anti-immigrant to being pro-immigrant or racist to non-racist. It is more that I have opened up the pedagogic space for students to play with identity, question attitudes and present different version of the self. This is clearly expressed in the SMS discussion, where the ephemeral textual utterances are used as the raw material for a piece of extending writing. Here a individual student's text thread is the sum of all the texts written while watching the film. The synchronic nature of the individual text is then reconfigured in a diachronic context in which the student is then forced to make sense of inconsistency, gaps and assumptions that are expressed temporally through the course of watching the film. This metacognitive approach to media learning is rooted in developing student self-reflexivity.

¹⁰⁸ Long tail models offer an enormous range of products or services so that low volume products are available to the consumer. The retailer also offers high volume products to offset the small margins of supporting low volume ranges.

7.6 Contingent Transformation

A key claim to new knowledge in media education relates to the 'vexed' issue of transformation. Critical pedagogies are often rooted in unmasking the material and ideological forms of domination. The notion of transformation is crucial in changing the way those who are marginalised see themselves and are thus seen by more dominant groups. Their agency is claimed and their ability to demand greater equality is more powerfully asserted. This is a very seductive view of liberal education, from liberation theology (Gutiérrez, 1988) to critical pedagogy (Giroux, 1997), for it inscribes within educational encounters the potential to transform an individual's life chances.

My research has a different view of transformation. It is more limited and contingent. Part of this is rooted in the fact that most of my students are not what you could describe as being 'marginalised'. Educational narratives of emancipation and conspiracy do not resonate in the same way as working with the street children in Sao Paolo or Mumbai. That is not to say my students are uncaring - there is plenty of evidence in the data chapters to indicate a heartfelt response to inequality and perceived injustice towards immigrants. The students are a diverse group with their own existing attitudes towards immigration. They were not a blank canvas that I, as a teacher, could project my own views that would be uncritically accepted. Again, the students are confident to question my teacher authority about the issue and this weaker framing is a strength of the research in freeing up debate and inviting the airing of challenging views.

My notion of transformation is better described as developing student self-reflexivity and allowing them to reflect on how the learning has 'affected' their view of the topic. It is crucial to assert that even though the aim is to present a liberal and tolerant worldview towards immigration, the success of the project is not defined in how many students subscribe to this view. To do so would limit the ranges of discourses that would be acceptable. As can be noted, the project did not just accept the range of views it actively invited them to be aired, shared and debated. It is the pedagogic strategy in the SMS discussion that summons students to explore the range of attitudes they possess towards immigration. Their own text

thread refutes notions of tolerant students as opposed to more hard-line students towards immigration as use of SMS produces an unstable set of comments that then require further reflection, thereby asserting students own agency. There is an implicit model of the student in this theorisation that cuts across unhelpful conceptions of students as being in deficit (rectified by demystifying teaching approaches) or active (to be merely celebrated through their media learning).

7.7 Teacher research in media education

This feature of my research takes me away from practice led claims to explore the value of teacher research. It proposes a social justice model of research in a digitally mediated world. My praxis opened me, as a teacher/researcher, to a self-reflexive approach that questioned my practice as a teacher at a fundamental level. As stated earlier, my productive dialogue with technological change in media education forced me to devise research that critiqued my existing practice and augured a genuine engagement with theories and pedagogies that I could have simply rejected. Engagement with teacher research has renewed my moral purpose and generated fresh insights into the pedagogic experience.

The research has allowed me to reconnect with my core motivation for being a teacher, that of working for a more cohesive and tolerant society. I am much clearer on the appropriate ethical response to teaching contentious topics like immigration. Unlike demystifying models, this cannot be achieved by bludgeoning students with the teacher's truth. There are numerous examples in the data chapters of student resistance to my deeply held views. My research has also explored the brittleness of facilitation as the single default teacher/student relationship but also identified the weakness of transmission models of 'knowledge' as being equally vacuous in developing dialogic forms of communication. This is best evidenced in the critique I offered of my own teaching of the collage (facilitation) and contemporary press (transmission). The SMS discussion provides a solution to this binary proposition. My questions in the lesson were based on the key media concepts, particularly representation and audience. What makes this less traditional is the form of the discussion using SMS and a private for of technology (the Smartphone) in a public learning space. It is

only through research that I could have come to this innovative form of technologically enhanced discussion. Without an impetus to search for ways to engage with technological change, I would have either intransigently adhered to my pre-web practice or been swept up by the neophillism¹⁰⁹ of Media Studies 2.0. like many of my colleagues governed by curricular demands. The process of research engagement gave me the vital space and time to reflect and generate new knowledge that is theoretically informed but with a grounded practical application.

What inspired me to actively research this area was the need to grapple with the big questions that face students, for example, what does it mean to act ethically in relation to the topic of immigration? This did not equate to me having a simple answer to this question that could just had to be translated into tasks for passive learning for my students. The question is complex, and the pedagogic strategies had to be similarly so. I have shown how I have wrestled with that complexity and followed through a Habermasian logic of trying to use reason to lead the struggle for greater tolerance in citizens. Similarly, I have had to follow through the Habermasian position of accepting all students' views in my classroom but have opened them all to scrutiny – including my own. However, at the discursive level, notions of 'change' and 'transformation' are heavily moderated by insistent poststructural voices that posit the limits of such claims¹¹⁰.

My acceptance of the tension in my research is exemplified in my choice of 'My Tram Journey' as a social media case study. Most students had come across this viral post and it embodied my ethical commitment to choosing a polysemic text, i.e. one could be read in a number of ways and approached in a way that legitimised students' views as worthy of being shared. I used stock theories of identity (as compiled by Woodward, 1997) to try and enable the students to reflect on their own position on the issue of immigration and acknowledging the role the media plays in mediating discourses. Again this embodied the notion of weaker framing where the teacher would not strictly police classroom relations.

¹⁰⁹ Identified by Curran and Seaton (1997), neophiliacs present the virtues of new media on consumers, commerce and democracy.

¹¹⁰ As stated in Chapter 1, although I might not always be able to answer the poststructural charges against Habermasian rationality, it does not follow that I should not ask the questions

Whilst documenting the processes that I went through in planning, delivering and evaluating my own teaching, the extent to which my own self was a constituent factor in the research became increasingly apparent. I am sure that teaching/learning is a social activity but the documenting processes of this research have highlighted the role of the 'personal' plane in a teacher's practice. The writing of the research is autobiographical and, by extension, so is some of my teaching. In the same way that I have tried to develop a self-reflexive sense in my students, I have had to be willing to do the same for me. I did find this problematic – indeed in the earlier stages of the data analysis, I referred to myself in the third person as 'the teacher' to impose a distance between me, as the researcher and the teacher. This wholly artificial, and not particularly tenable, strategy for data analysis was, nevertheless, helpful, as I needed a way to try and see myself as just another social actor. The moving image medium itself created a 'fourth wall' distance that I found helpful in the initial data analysis phase. In addition, there was a conscious attempt to confront some of the criticisms of practitioner research (Hammersley, 1990) - i.e. that validity claims are flimsier as the practitioner indulgently 'reads' all data through their own eyes.

This was an enlightening experience but one that placed me in a highly vulnerable position of sometimes chastising myself for not enacting my plans or responding too emotionally in a lesson. It is rare for teachers to investigate their practice over such an extended period of time but this gives the data a richness and candour that might be otherwise lacking in some other more positivist research methodologies.

7.8 Implications for practice

My claims to knowledge relate to debates within media education, race education and the philosophy of social research. My synthesis of positions within these distinct areas is itself a contribution to knowledge. Teachers rarely get the chance to deeply reflect on their practice over a 5-year period but as a piece of applied research these theoretical insights need to have a practical outlet. In summary, I have identified seven broad implications. I will then drill down into four more specific areas where I advise a change in policy/practice.

1. The information literacy skills of media students are weak and there needs to be focused teaching to develop more effective searching and sorting strategies. Relying on students existing knowledge in this area leads to an uncritical acceptance of Google results, Facebook groups and Instagram 'likes'.
2. The more teacher led phases of media study with a demystification strategy seemed to resonate with students allowing them to consider the impact of media (and other) influences in forming their opinions about immigration.
3. The design of learning must be conceived in the medium term to allow students to reflect on their attitudes over a 6-12 month series of lessons (or indeed over a 2 year course or 4 years over Key Stages 4 and 5¹¹¹).
4. The subject must incorporate Web 2.0. uses of media to demonstrate multimodal learning whilst retaining the importance of the media studies 1.0 conceptual framework for media study.
5. The capturing of learning processes is possible through triangulating between teaching planning, lesson delivery and student outcomes but there needs to be some awareness that some sites of learning may take place beyond the classroom.
6. The maintenance of a self-reflexive distance in teaching immigration – as a teacher, researcher and second-generation migrant is a challenge but indicates how the personal merges with the political for the teacher.
7. There needs to be a balance between the push to reassert a powerful critique of global media as a basis for media studies with a critique of overly deterministic accounts of media influence that devalue the potential of education to occupy a position of intervention.

7.8.1 Explicit teaching of information literacy

The Participatory Culture model thesis presents eleven new literacy skills (Jenkins, 2009) that are fostered beyond the classroom in young people's organic interaction with mobile and social media. Three of the skills relate to the ability to find information online: Networking, Negotiation and Judgment. In particular, the skill

¹¹¹ Bazalgette (McDougall, 2011) goes even further in viewing media education as a cross-curricular strand of early years and primary education

of Networking is pertinent to an aspect of the research where the students had to complete an online research task on newspapers' attitude on the topic of immigration. In contrast to Gibb's (2016) view of the knowledge rather than skills based curriculum (Giroux, 1997)– a false binary for me anyway - the task assessed students' research skills by capturing their web history in the lesson. The naïve and simplistic searching strategies pointed to an implied trust of the Google algorithms to churn out the best results. A lack of search string dexterity, together with an acceptance of the first page of Google results and a general lack of critical cross-referencing of sources betrayed weak reasoning skills. It is possible to teach 'how to search more effectively' and this research evidence does demonstrate the need for the explicit teaching of the area. Information is ubiquitous in the Big Data age but the power to assent or resist will reside in those able to access and interrogate information. There is a lack, in my view, of what we might call 'information literacy' whatever the Media Studies 2.0/participatory theses state.

7.8.2 Media learner is not the same as a media consumer

There were plenty of opportunities for students to demonstrate 'out of school' media knowledge and competence in the formal setting of school based media studies. I had wanted to productively engage with the Media Studies 2.0 thesis through a series of tasks that would embody some of these features of social media learning: the collage, the SMS discussion, the self-reflexive survey. While there was some evidence of 'play' in the collages, there was a lack of students tapping into the 'collective intelligence' that exists on the World Wide Web to create aesthetically challenging and technically competent work. Here again, it seems as though students needed to be taught the conventions and even some of the technical skills. Only one student produced a piece that was technically skilled. However, as was commented in Chapter 5, the actual quality of critical media learning of this superb looking collage was much weaker. This indicates another potential weakness of the Media Studies 2.0 model, that of privileging the outward 'look' of a piece as it apes media industry conventions and practices rather than the notion of practical work as illuminating media understanding. This does not mean I am judging the quality of learning as it fits with my worldview, but there was a general lack of engagement with issues of representation in the collages. The primacy of the final text without a

supporting account is also a potential problem where the work is meant to speak for itself. My 'reading' of the collages indicated a superficial and rather flat description of different media representations of immigration.

7.8.3 Fostering civic engagement

It is maybe less of a surprise that the research identified a lack of civic engagement beyond the rehearsal of hegemonic narratives about immigration that are prevalent in mainstream and social media. The same preoccupations of the tabloid press and opinion formers on social media defined the key parameters of discussion about immigrants and immigration. This was the raw material that I had to work with as a teacher. Civic engagement does not simply equate with liberal views and I would hope that all the students in this project had to question, defend and reconceptualise their views. The use of Hall's encoding and decoding model allowed for a subtlety in measuring the effects of the learning. Rather than just aim to 'change' or 'transform' students' negative attitudes while congratulating those that have the 'appropriate' liberal attitudes, the research respected the students' ability to formulate their own views in the light of the study. In Bernstein's model, the framing had to be weak or student attitudes would be subsumed into assessment practices that would, ultimately, be unfair on them. That said, the research data indicates that even when I tried to be as neutral as possible, there was some seepage in what I say and do that expresses my own personal views on a topic that does matter to me. This is not necessarily a criticism as my own self-reflexivity forces me to realise and atone when this happens. This is not out of some strange form of public punishment; it is a recognition of the limits of teacher power to enforce attitudinal change and a deeper commitment to what it means to be a 'liberal' teacher. The danger of allowing media teachers free reign to promulgate their own personal attitudes about the world is that it is either ineffective - as the students are 'othered' into a position of utter passivity - or dangerous as this same view of teacher legitimacy could be used by the right-wing or fascist teacher to further their own political agenda. Foucault provided my theoretical position with a strong critique of state power as exercised through powerful individuals. This insight also underlines the value of Habermas to my study - it is reason that kept me in check in the classroom and with it came an embodied respect for my students

and their attitudes. Habermas' social project is also helpful in defending a liberal view of education that has to accept somewhat unpalatable views but open them to interrogation. The aim must be for communicative action that secures deeper understanding of each other's positions with the longer-term goal of consensus. This consensus must be fought for through respect for other opinions and the consensus may not be achieved in the short or medium term – it is a goal.

7.8.4 Media learning must explore student identity

Media studies has the potential to engage students in self-reflexive processes that traverse home and school lifeworlds. My research revels in the fractured identities that Poliliterate media learning can reveal to students and teachers. The research has indicated the ways in which young peoples' views of immigration are not simply transparently transmitted from 'the media' to them. The process of mediation is complex and is filtered through various branches of the media (social, broadcast) in an endless feedback loop that is then subject to the influence of parents, family and peers. The role of media learning is thus conceived by the research as an intervening factor in allowing students the space to step out of this process and reflect metacognitively through a range of learning activities. With such a complex view of how identities are constructed and reconstructed, it is not easy to measure impact on attitudes but one can see in the research the value of students being forced to answer questions, defend positions and, sometimes, change their views. All are valid processes and outcomes where deeper levels of engagement are courted rather than shallow indications of attitudinal change.

A final issue that my research wants to attend to is the binarism at the heart of assertions of how new media is changing media ecologies and pedagogies. Mansell's quotation below is about the Internet but could easily apply to social and 'new' media.

The Internet is sometimes characterised as a post-modern, ironic, cosmopolitan, hybrid medium or as a progressive technologically-enabled medium ...Sometimes it is portrayed as a new public space of possibility for individuals and communities and, at other times, as a commercial space for advertisers and new media businesses. It is alternatively revolutionary or evolutionary. (Mansell, 2004, p. 7)

The glib response to Mansell's typology is that new forms of media are both revolutionary and evolutionary. The points of continuation relate to the exercise of media power through formidable global institutions, both old and new. However, one cannot deny the changes in media ecologies, particularly the increasing consumption of social media produced by ordinary people. Added to this are the features of the teaching and learning experience that are linked to wider technological changes. The challenge is to build a form of media studies that is responsive to this cultural and pedagogic mix. My research points to the need to rationalise and reconfigure media studies by engaging the subject seriously with the social media consumed by students but within a broader conceptual framework. This reconciliation creates the conditions for appropriate Poliliterate pedagogic forms of media teaching and learning for the social media age that responds to technological change but with the explicitly political goal of developing ethically motivated young citizens.

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Appendix 1 – Class data

Name	Age in July 2013	Gender	Ethnicity	Target Grade	A2 Exam Mark**	Final Grade***
Mark	18	M	White British	C	69	B
Amy	18	F	White British	B/C	67	C
Damo	18	M	White/Philipino	C/D	59	D
Zayn ****	18	M	White/Indian	B/C	78	C
Jonny	18	M	White British	B/C	78	B
Patti	18	F	White British	B/C	80	B
Aki ****	18	M	Sudanese	B/C	77	A
Liam	18	M	White British	C	70	C
Justin	18	M	White British	C/D	63	C
Dougie	18	M	White British	C/D	60	D
Polly ****	18	F	White British	C	64	B
Richard	18	M	White British	C	54	C

* According to ALPs based on GCSE attainment as a predictor

** A2 Exam marked out of 100, the Media and Collective Identity question is worth 50 of these marks

*** Aggregate of 2 AS and 2 A2 units

**** These students took the A2 exam in January 2013 and June 2013, the other students only sat the examination in January 2013

Appendix 2 – Jenkins' New Media Skills

Play — the capacity to experiment with one's surroundings as a form of problem-solving

Performance — the ability to adopt alternative identities for the purpose of improvisation and discovery

Simulation — the ability to interpret and construct dynamic models of real-world processes

Appropriation — the ability to meaningfully sample and remix media content

Multitasking — the ability to scan one's environment and shift focus as needed to salient details.

Distributed Cognition — the ability to interact meaningfully with tools that expand mental capacities

Collective Intelligence — the ability to pool knowledge and compare notes with others toward a common goal

Judgment — the ability to evaluate the reliability and credibility of different information sources

Transmedia Navigation — the ability to follow the flow of stories and information across multiple modalities

Networking — the ability to search for, synthesize, and disseminate information

Negotiation — the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

From: Jenkins, H. (2009) *Confronting the challenges of participatory culture : media education for the 21st century*. Cambridge, MA: Cambridge, MA : The MIT Press.

Appendix 3 – Ethical Grid

Layers	Features	My Application
Ecological	Those external to the situation, e.g. the culture of the institution	This was in relation to the school but particularly my responsibility to the Film and Media Studies Department to work within existing policies and procedures. The school was committed to using e-Learning to enhance student achievement. At the time of formulating the research design, elements of the Ofsted Self Evaluation Form needed to be attended to
Consequential	Effects on the participants, actions for school or anyone else who might be affected by the research	The research should not do anything that would intentionally hamper the possibility of my students not fulfilling their potential in their A2 Media Studies examination. Previous pilot studies that modelled an earlier version of this scheme of work was successful in providing positive outcomes for students .
Deontological	Duties and motives of the research,	The research design works within the Aristotelian notion of <i>prognosis</i> - 'the disposition to act truly and rightly'. The will to keep student confidentiality is compromised by an overriding professional responsibility for child protection. This is enshrined in my teacher contract with West Sussex County Council
Individual	Focuses on the needs of individuals and the overriding theme of 'trust'	This was the trickiest layer for me. I remained mostly in the role of the teacher for my students, in this way I was be able to maintain a level of trust that was already formed in my prior relationships with them. I needed the students trust me as their teacher as their schema for what a researcher does would not be well developed.

Application of Seedhouse's (1998) Ethical Grid

Appendix 4 – Data Organisation

The data was analysed using a clear set of stages that are described below. The data was in various forms: video, text and still image and captured different experiences: teacher planning, classroom practice, student work. These different forms of data needed to be synthesised in such a way that all the data, whatever its origin, could be codified using written markers. The different forms of data allowed for a complex set of relationships to be explored to answer the research questions. The SMS data presented its own data analysis issues and these are dealt in its own section.

The data captures the teaching of the same media (press, film and social media) in two different ways. Although each medium was taught sequentially in each way, the data analysis reconceptualised this thematically according to the comparative teaching of each medium. These themes can be simplistically be identified as ‘Traditional and ‘Media Studies 2.0’ approaches. This may be a subtle distinction between chronological and thematic organisation of the data but it does points to the process of reconstituting by me as researcher, rather than teacher, in trying to make sense of the data. There is an added advantage in imposing a more action research structure to the data based on plan (input), act (delivery) and reflect (outcome).

The project started with an introduction to the topic of media and collective identity by focusing on the representation of immigrants. For the research this provided a valuable piece of reconnaissance accessing student attitudes towards immigration, media and learning. These aspects all speak directly to my research questions.

Stage 1 – Preparing data for Nvivo

In analysing the data, I reconstructed it into non-chronological phase. Each phase follows a similar structure based on the action research structure of plan, act, reflect. The data from each of the three stages was imported into Nvivo according to the mini structure of each action research phase for teaching press, film, and

social media (see Figure A below). This was augmented by sources that captured the introductory cycle and more generalised data relating to pedagogy.

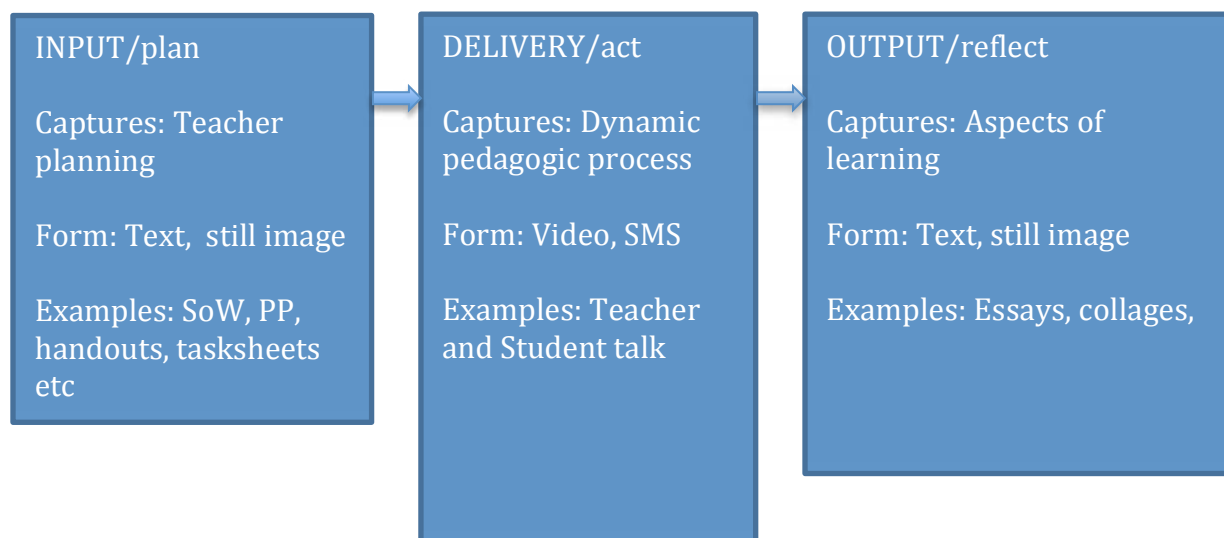


Figure A: The Action Research ‘plan, act, reflect’ structure for each teaching phase

The next operation was to compare across time the teaching of each medium: press, cinema and social media. There is, crudely, an ‘old’ and ‘new’ approach for each medium. The research questions explicitly framed the comparative section and in doing so argued how the two versions might inform a ‘third way’ for the teaching of media in the social media age (see Figure B).

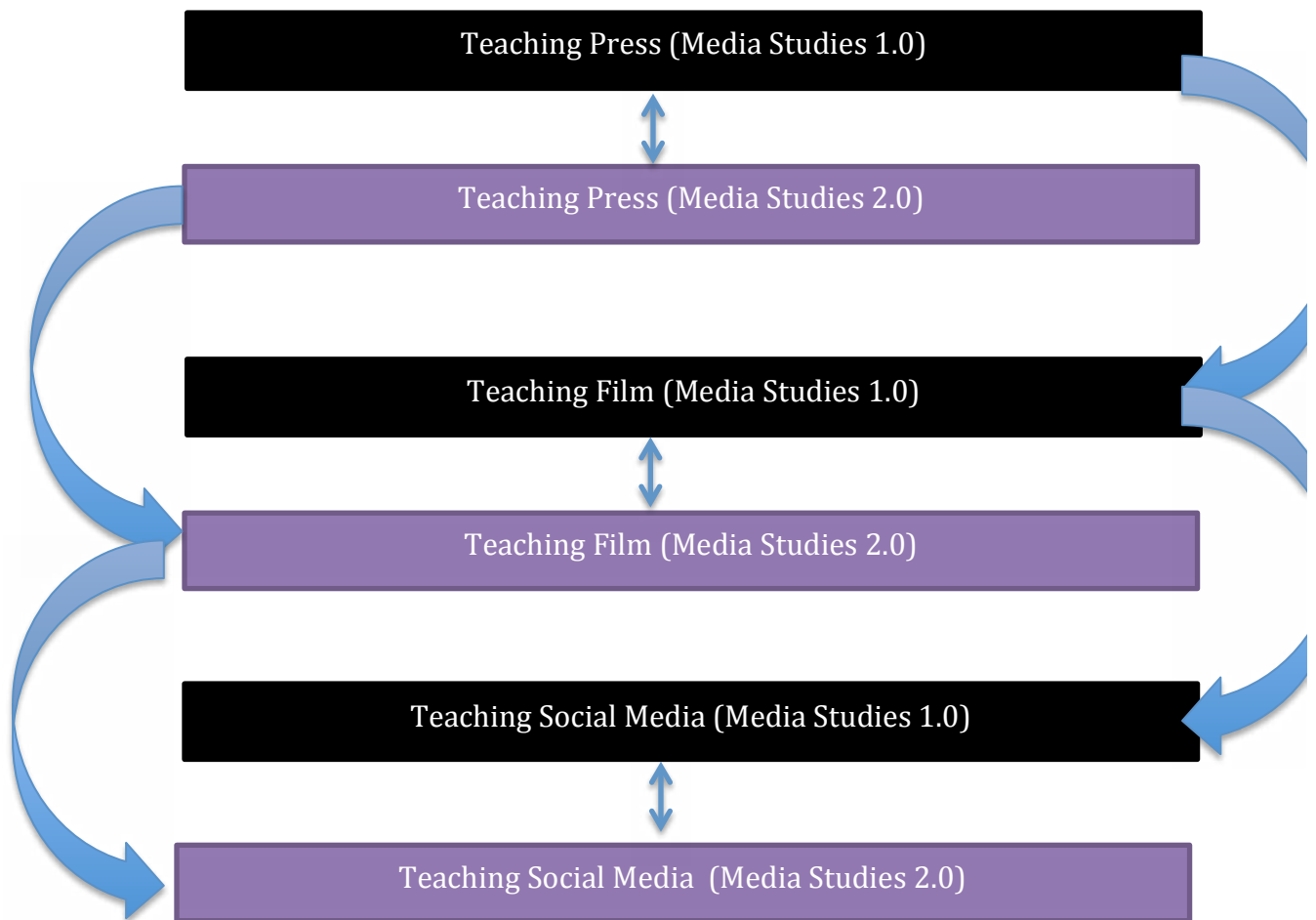


Figure B: Reconstruction of the teaching phases to compare the teaching of a media using traditional and Media Studies 2.0 approaches.

Stage 2 – Importing into Nvivo

Nvivo was used to manage the data into folders that mirrored the different teaching approaches. The scale of the data is expressed through the contents of the import folders. In order to explain the organisational structure Figure C below shows the main source folders.

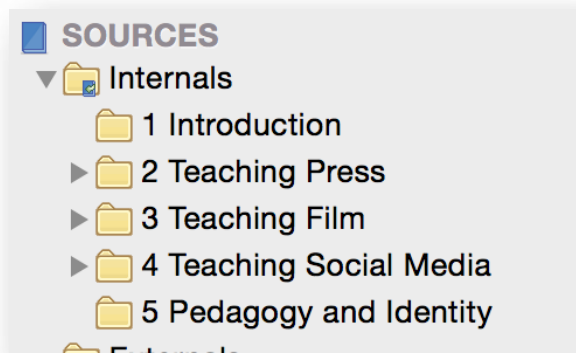


Figure C: Screenshot from NVivo of the import folders

The three 'teaching' folders have two folders within them for the two different models used to teach the medium (see Figure D)

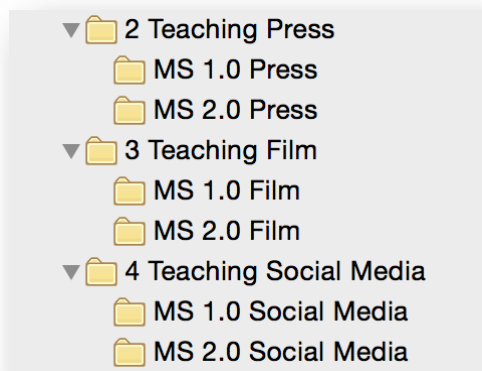


Figure D: Screenshot from NVivo of the import folders and their own content folders

Within each folder is a list of the imported files (see Figure E). These varied in terms of form and file type. This is exemplified in the Introduction folder below. This time, the contents can be seen. The lessons are movie files that are dated, the pdfs are my PowerPoint presentations and my fieldnotes and student essays are Word documents.

Table A – Data organised by phase and type

There is some unevenness that needs to be accounted for in the distribution of data imported from different phases. For example, the students work number for Teaching Film 2.0 is only 2 but one of the documents is the thread organised into an Excel sheet that runs to 259 separate entries. The numbers for Teaching Social Media 2.0 is significantly smaller across the board but this masks the fact that all the 2.0 teaching involved some social media and therefore this data set is itself a subset of 2.0 approaches. I hope that this presentation of the data expresses the breadth of the data collection.

Stage 3 – Defining Nodes

The next stage was to define the parent, child and grandchild nodes (Nvivo's name for codes) to codify the data. Additionally, there was a node that captured the pedagogical processes. The systematic reading and re-reading of the data allowed me to devise some nodes that emerged more inductively from the data.

Broadly, the data was coded into 5 parent nodes: pedagogical processes, student discourses, students, teacher discourses and teaching (see Figure F). One can see the level of data interrogation by the sources attributed to each node and the number of references allocated to it. It is worth noting that the number of references around the locus of the teacher outweighs the number for students. This is explained in two ways. Firstly, my research is very much located within the world of the teacher and the action research project is initiated by a problem that is teacher defined. Secondly, my research is acutely aware of the need to not misrepresent students by overly interpreting their words and behaviour. This does not apply as strongly to me where a self reflexive attitude pervades my teacher as researcher role.






Name	^	Sources	References
▶  Pedagogical processes		100	582
▶  Student discourses		32	205
▶  Students		68	107
▶  Teacher discourses		31	645
▶  Teaching		115	323

Figure F: Screenshot of the 5 parent nodes

Each of these parent nodes were composed of up to two levels of child/grandchild nodes. For example in the parent node of pedagogical processes were a series of child notes that then further divided into grandchild nodes. See below in Figure G an Nvivo screenshot of this organisational structure.

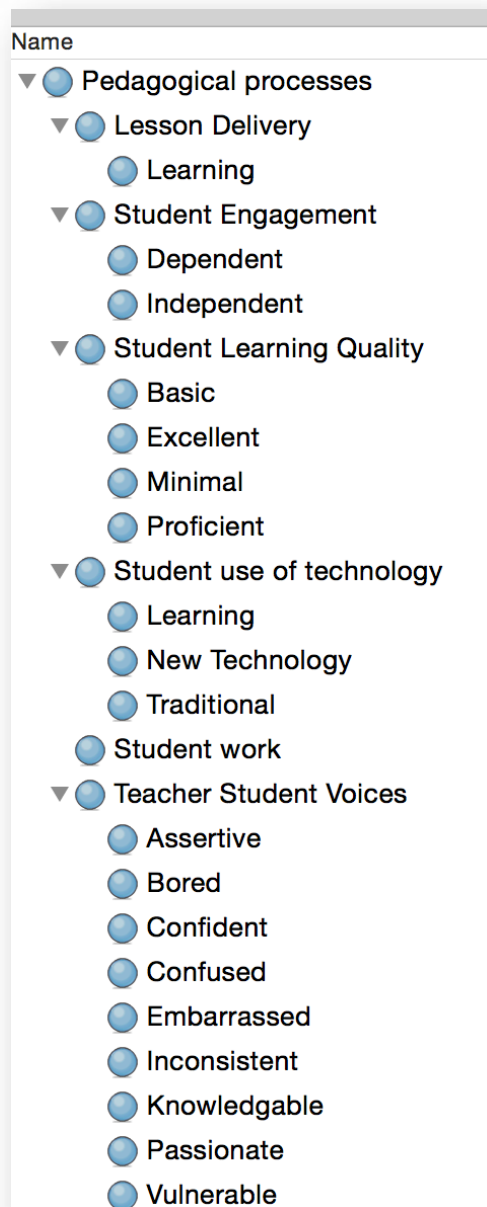


Figure G: Screenshot of the five parent nodes and their child nodes

The list above shows both the deductive and inductive forms of codification that were used. Student Learning Quality uses the language of the A level assessment framework: basic, minimal, proficient and excellent while use of technology is related to the debates about technology and learning. A more inductive set of child nodes relates to voices. Here I wanted child and grandchild nodal categories that cut across teacher and student. The emotional descriptors are not theoretically driven but I felt that an emotion like embarrassment or passion was seen in students and in me and so to differentiate between us felt artificial. It is also a

methodological application of a theoretical insight about the complexity of power relations in a classroom. Fixed power relations struggle to conceive of a teacher's inconsistency or a student assertiveness but this code captures this well.

It is worth presenting all the nodes: parent, child and grandchild (see Figure H below). The pedagogical processes node has already been introduced. The Teaching node is defined by Media Studies 1.0 vs 2.0 approaches according to each medium this is a deductive set of nodes based on the media literatures review's conception of media pedagogy. The student node is self-explanatory but does show a pretty even distribution of students in the class represented. Teacher Discourses has two main child nodes. Teacher Framing is organised around the approaches to media study introduced in the media literature chapter: inoculation, discrimination, demystification, celebration and participation. My sense in setting these codes up was, even within a lesson, that different approaches could be identified. This code would test this hypothesis out. The other teacher child node of positioning would explore the fractured and conflicted sense of identity that the teacher experiences in teaching about media that they also consume. The student discourses list is even longer. Here I wanted to explore some of the aspects of the race in education literature review. The typical arguments against immigration: jobs, crime and erosions of national identity were in the literature that I wanted to code for. I also wanted to try and peek at how the students referred to wider cultural influences and experiences so coded for family and media references. A more inductive code was about Islam – although I was aware in the literature review of a particular set of views about Islam in the mainstream media, I had not experienced any of it in my prior teaching. When it emerged in the data, I felt the need to respond with an inductive code.

Name	^	Sources	References
▼ ● Pedagogical processes		100	582
▼ ● Lesson Delivery		61	439
● Learning		36	205
▼ ● Student Engagement		11	20
● Dependent		0	0
● Independent		11	11
▼ ● Student Learning Quality		0	0
● Basic		0	0
● Excellent		1	1
● Minimal		0	0
● Proficient		0	0
▼ ● Student use of technology		4	10
● Learning		3	3
● New Technology		4	4
● Traditional		0	0
● Student work		65	65
▼ ● Teacher Student Voices		14	43
● Assertive		4	5
● Bored		0	0
● Confident		2	2
● Confused		1	1
● Embarrassed		0	0
● Inconsistent		10	11
● Knowledgeable		1	1
● Passionate		4	4
● Vulnerable		0	0
▼ ● Teaching		115	323
● Introduction		18	128
▼ ● Teaching Film		23	108
● MS 1.0 Film		20	104
● MS 2.0 Film		3	4
▼ ● Teaching Press		53	66
● MS 1.0 Press		28	41
● MS 2.0 Press		25	25
▼ ● Teaching Social Media		21	21
● MS 1.0 Social Media		0	0
● MS 2.0 Social Media		21	21
▼ ● Students		68	107
● [Redacted]		6	6
● [Redacted]		8	10
● [Redacted]		11	12
● [Redacted]		9	9
● [Redacted]		7	10
● [Redacted]		8	14
● [Redacted]		9	9
● [Redacted]		6	7
● [Redacted]		5	6
● [Redacted]		8	10
● [Redacted]		7	9
● [Redacted]		5	5
Teacher discourses			
● KP			
● Research Journal			
▼ ● Teacher Framing			
● Celebration			
● Demystification			
● Discrimination			
● Inoculation			
● Participation			
● Teacher Input			
▼ ● Teacher Positioning			
● Consumer			
● Examiner			
● I			
● Reflexive I			
● Teacher			

Figure H: Screenshot of selected parent, child and grandchild nodes

Stage 4 - Referring to Research Questions

After the codification process in Nvivo, the next stage was to compare the nodal selections to write the data up. As stated in the previous section, the sheer volume of data and defined codes needed to go through another paring down process. I decided to return to my research questions and group some of the codes in relation to them.

My research questions are highlighted in colours below that then referred to the new codes I used to write up my data chapters. I used a series of 'construct' categories (Taylor and Bogdan, 1984, p. 36) based on the research questions. This broadly deductive method did guide my analysis and could be considered a weakness as the unstructured data became structured based on my theoretical framework for the study. I hope I have indicated, in these Nvivo sections, the responsive way in which I explored the data and my adaptability to what the data told me as well as responding to the questions I set myself. I could have coded all the data inductively but this would not have been consistent with the methodology of Action Research that is 'problem oriented' – even if I have taken a wide ranging approach to the study of that problem i.e. how to teach media in the social media age.

1) Why is media studies still relevant for young people who inhabit an increasingly online 'pedagogised' media space?

2) What are the most productive pedagogies for learning about media today?

3) Can research adequately capture the pedagogic processes of media learning?

Each of these broad question codes needed to be defined but many were taken from the literature review. Teacher framing embodies the five phases of media study identified in the history of media education section. My argument is that there is a clear legacy of the first four in classroom accounts of media teaching and learning but that the research wanted to explore that value of a more participatory pedagogy. Teacher positioning related to the different identities that I inhabited in the delivery of lessons. The teacher/student interaction was an important way of

tracking the dialogue and positions that were taken up through the tasks themselves. Student learning was coded via two measures. One related to the sense in which the students seemed to take up the challenge of independent learning and the other was a more instrumental measure of attainment as defined by the examination board. This is something that did need to be tracked as it was a feature of an ethically driven piece of research to not forget the material qualification, and its significance, for the students. The research is framed by wider changes to media ecologies and hence there is a need to comment on how technology is being used both in and out of the classroom. The research uses the topic of teaching immigration to explore the value of different versions of media studies, hence the need to code teacher and student attitudes towards immigration. I have used Hall's Encoding and Decoding model (Hall, 1980b) to define some the attitudes that emerge from the data. The final code relates to how teacher and students reflect on attitudinal influences.

The first three areas are explored in chapter 6 that functions more as an extended piece of reconnaissance in introducing all the social actors, including me as the teacher. The 'action' and evaluation of practice is presented in chapter 5.

-
1. Teacher positioning – 'I'/'reflexive 'I', media teacher, consumer, examiner
 2. Teacher framing – inoculation, discrimination, demystification, celebration, participation
 3. Identified influences on attitudes – media, parents, friends, siblings
 4. Teacher/student verbal interaction– engaged, confident, vulnerable, bored, contradictory,
 5. Student learning independence – minimum, adequate, extended
 6. Student learning quality – minimal, basic, proficient, excellent
 7. Student use of media technology – traditional, new media, learning
 8. Student and teacher attitudes to immigration– hegemonic, negotiated, oppositional, aberrant

Figure I: Eight Metacodes based on research questions

Stage 5 – Metacoding

The first 3 of the 8 meta-codes identified above (see Figure I) were helpful in structuring chapter 6. However, a mere slavery to the structure identified did not seem to fit as well with the next data chapter. One of the parent nodes captured the teaching of the three media in traditional and 2.0 ways. This is the heart of the thesis so I subsumed the meta-codes 4 – 8 into a simpler structure for chapter 5 based on a presentation of each approach according to medium. This would also yield comparative section (see Figure J).

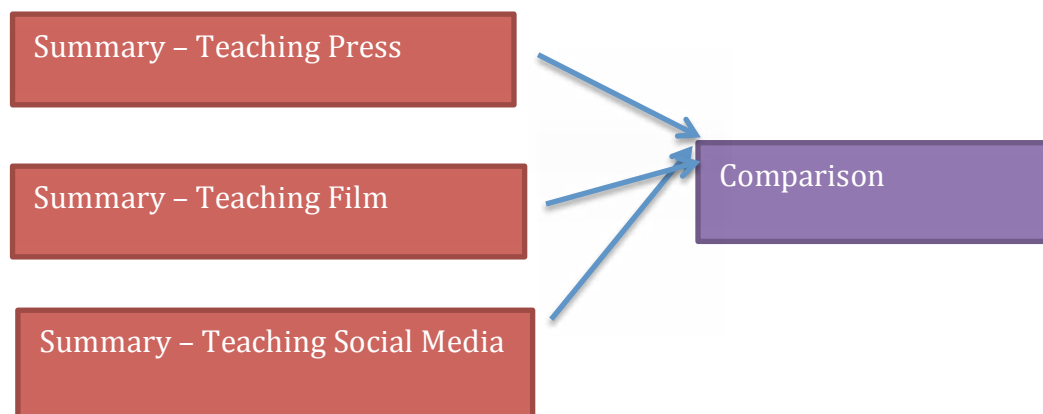


Figure J: Subsumed metacodes into summary forms for teaching press, film and social media

Appendix 5 – Scheme of Work

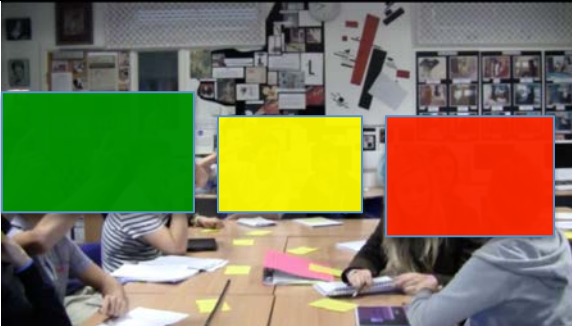
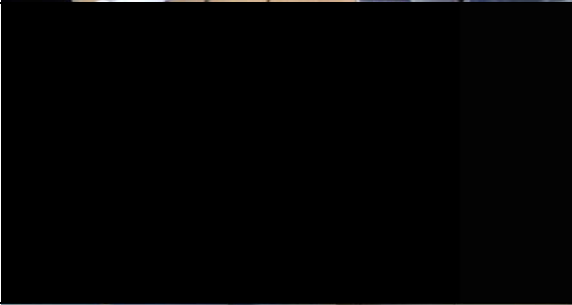
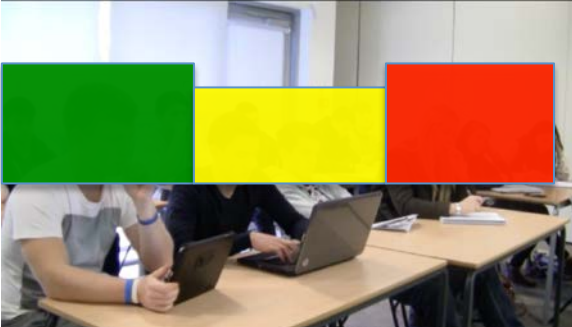
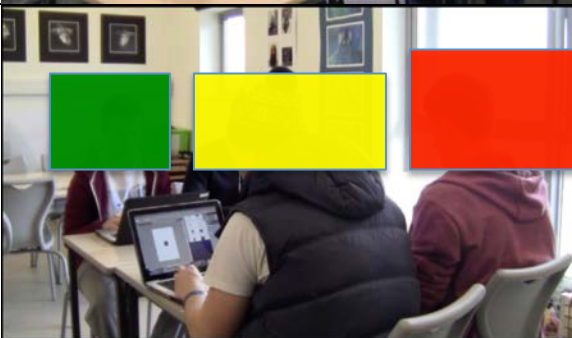
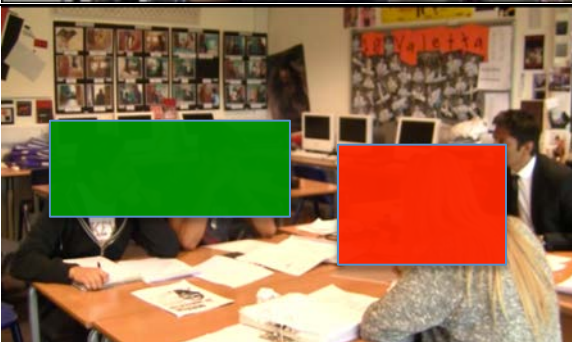
Topic	AOs	Lesson Aims and Outcomes	Lesson Content	Homework	Data
1.	AO1	<ul style="list-style-type: none"> To model the use of some learning frameworks/tools To understand the key requirements of the media and collective identity unit To define the concepts of: identity and representation 	<ul style="list-style-type: none"> Students will be introduced to the unit through practical activities Students aware of the scope of the unit in terms of media texts, theories covered Students will explore the concept of representation in relation to social groups and individuals associated with particular genres Students will apply the concept, using appropriate media terms, in a short written task 	<ul style="list-style-type: none"> Research representation of Britain on 2011 vs 2012 	<ul style="list-style-type: none"> 1a Collective Identity PP 1c Representation PP 1d Fieldnotes
2.	AO1 AO2	<ul style="list-style-type: none"> To understand the range of Britons who are considered quintessentially British To describe own attitudes to issues relating to immigration, 'race', ethnicity and identity 	<ul style="list-style-type: none"> Student will complete tasks that explores the plural nature of Britain through identifying celebrities Students will explore their own attitudes through a focus group activity 	<ul style="list-style-type: none"> Write short reflective piece on attitudes towards immigration 	<ul style="list-style-type: none"> 2a Immigrant PP 2b Lesson 2c Essays X 12
3		<ul style="list-style-type: none"> To understand the main thesis of the Glasgow Media Group To Glasgow Media Group with Journalistic Values To analyse the underlying ideological messages relating to tabloid and broadsheet newspapers reporting of the issue of immigration 	<ul style="list-style-type: none"> Explanation of the Glasgow Media Group and Journalistic Values Students to apply concept of representation to contemporary tabloid newspapers: The Daily Express and Daily Mail Students will apply the concept, using appropriate media terms, in a short written task 	<ul style="list-style-type: none"> Research into broadsheet/tabloid reporting by identifying headlines 	<ul style="list-style-type: none"> 3a Contemporary Newspaper PP 3a Glasgow Media Group 3b Lesson 3c Essays X 6 3d Teacher email
4	AO1 AO2	<ul style="list-style-type: none"> To understand some of the journalistic ideals that governed newspaper reporting in the 1960s To analyse 1960s newspaper 	<ul style="list-style-type: none"> Students to explore press reporting using print based historical media examples Case study of 'Rivers of Blood' and press reporting 	<ul style="list-style-type: none"> Essay comparing newspaper reporting of immigration in 	<ul style="list-style-type: none"> 4a Historical Newspapers PP 4a 1960s newspaper examples 4b Lesson

		treatment of the Enoch Powell's 'Rivers of Blood' speech	<ul style="list-style-type: none"> Students to undertake their own content /semiotic analysis of front covers 	the 1960s	<ul style="list-style-type: none"> 4c Essays X 11
5 and 6	A01 A02	<ul style="list-style-type: none"> Students to understand the main thesis of the pluralist model of media representations Students to apply concept of representation to a film, Ghosts Broomfield, 2007) 	<ul style="list-style-type: none"> Traditional teaching of the film Class discussion based on key points: narrative, character, setting, themes, messages and decoding positions Analysis of the Ghosts in relation to pluralism 	<ul style="list-style-type: none"> Introduction and essay plan set 	<ul style="list-style-type: none"> 6a Ghosts task 6b Video clips X 11 6c Essay plans X 9
7	A01 A02	<ul style="list-style-type: none"> To remember three features of: hegemony and pluralism Students to understand and apply aspects of media theory as they relate to identity. 	<ul style="list-style-type: none"> The following theorists will be introduced in relation to their ideas about identity, both personal and collective: <ul style="list-style-type: none"> Woodward Brown and Dykers Chandler Scruton Poletta and Jasper Snow 	<ul style="list-style-type: none"> Class PP on relevant theory 	<ul style="list-style-type: none">
8	A01	<ul style="list-style-type: none"> Students to understand and apply aspects of media theory as they relate to national identity 	<ul style="list-style-type: none"> The following theorists will be introduced in relation to their ideas about national identity: <ul style="list-style-type: none"> Anderson Hall Butler Hobsbawn and Ranger Gilroy 	<ul style="list-style-type: none"> Class PP on relevant theory 	<ul style="list-style-type: none"> 8c Class Theory PP
9	A01	<ul style="list-style-type: none"> To analyse 1960s film treatment of immigration to Britain 	<ul style="list-style-type: none"> To undertake a historical case study of 1960s (ish) British film using excerpts from: <ul style="list-style-type: none"> Sapphire (Dearden, 1959) Flame in the Streets (Ward Baker, 1961) To Sir, With Love (Clavell, 1967) 	<ul style="list-style-type: none"> Notes on 1960s films written up as notes 	
10 and 11	A01	<ul style="list-style-type: none"> To systematically apply the theory to 2 specific examples either historical or contemporary 	<ul style="list-style-type: none"> Case studies on two musical movements: <ul style="list-style-type: none"> Britpop Grime Students would choose their case studies 	<ul style="list-style-type: none"> Answer of an essay question: <ul style="list-style-type: none"> Using the 	

			from their own media consumption but relate it to Chamber's quotation that summarises a binary in media representations of Britishness and, by extension, immigrants.	theory you have covered, how do you understand contemporary media representations of collective identity?	
12	A01	<ul style="list-style-type: none"> To explore the process of mediation in relation to representations of Britishness and immigrants to this country 	<p>Written reflection power of media influence (or otherwise)</p> <p>Case studies on topical stories</p>	<ul style="list-style-type: none"> Short written piece on mediation and own media consumption 	<ul style="list-style-type: none"> 12a Mediation PP 12c Essays X3
13	A01 and A02	<ul style="list-style-type: none"> To understand the multimodal nature of media consumption 	<p>Creation of a class survey that accesses student knowledge of contemporary media</p> <p>Survey is collated by me and then set to be completed.</p> <p>Reflective piece of writing comparing own vs collective media consumption</p>	<ul style="list-style-type: none"> Reflective writing 	<ul style="list-style-type: none"> 13a PP 13a Task sheet 13c – Survey results
14	A01 and A02	<ul style="list-style-type: none"> To explore the multimodal nature of media production 	<p>Creation of a collage based on newspaper headlines and images that expresses a perspective on the issue of immigration</p>	<ul style="list-style-type: none"> Collage 	<ul style="list-style-type: none"> 14a Collage PP 14a Task sheet 14b Google history X 12 14c Collages X 12
15	A01 and A02	<ul style="list-style-type: none"> To explore case study of viral social media 	<p>Exploration of MyTram Journey YouTube post</p>	<ul style="list-style-type: none"> Essay on mediation 	<ul style="list-style-type: none"> 12b Essays X3
16	A01	<ul style="list-style-type: none"> To apply an understanding of collective identity issues to a contemporary film, London River (Bouchareb, 2009) 	<p>To watch a contemporary film, London River and interact actively in a text-messaging based discussion.</p>	<ul style="list-style-type: none"> Written analysis London River 	<ul style="list-style-type: none"> 15b SMS discussion 15c essay
17	A01	<ul style="list-style-type: none"> To successfully answer examination question in timed conditions 	<ul style="list-style-type: none"> Support with structure and planning Essay title: How do the contemporary media represent nations, regions and ethnic / social / collective groups of 	<p>Revision for timed essay</p>	<ul style="list-style-type: none"> 16a Teacher blog 16b Student responses 16d Twitter interview 16d Fieldnote

			people in different ways?		<ul style="list-style-type: none"> • 16d Fieldnote • 16d Fieldnote • •
18	A01	<ul style="list-style-type: none"> • To successfully answer examination question in timed conditions 	<ul style="list-style-type: none"> • Support with structure and planning • Essay title: How does contemporary representation compare to previous time periods? 	Revision for timed essay	
19	A01	<ul style="list-style-type: none"> • To successfully answer examination question in timed conditions 	<ul style="list-style-type: none"> • Support with structure and planning • Essay title: What are the social implications of different media representations of groups of people? 	Revision for timed essay	
20	A01	<ul style="list-style-type: none"> • To create interactive Prezi of the unit 	<ul style="list-style-type: none"> • Finish off Prezi • Add all content for the unit • Images • Keywords • Video links • Notes • Essays 	Publish and share Prezi	

Appendix 6 – Sample shots from the recoded lessons

	<p>A) Still image from lesson observation 24/9/12</p>
	<p>B) Still image from lesson observation 12/11/12</p>
	<p>C) Still image from lesson observation 29/1/12</p>
	<p>D) Still image from lesson observation 28/02/13</p>
	<p>E) Still image from lesson observation 22/05/13</p>

Appendix 7 – Student Questionnaire

Name	Q no	Question	Option	Options (words)	
ZAYN	7	Do you listen & and download music?			1
			1	Illegally	1
			2	Legally	1
ZAYN	8	Why do you listen & download music illegally?			1
			1	Music is too expensive	1
			2	It's quite & easy	1
			3	Other	1
PATTI	13	Have you ever downloaded music illegally?			1
			1	Yes	1
			2	No	1
PATTI	14	Have you ever watched a pirate copy of a film?	1	Yes	1
			2	No	1
LIAM	14	Do you illegally download your music?			1
			1	Yes	1
			2	No	1
ZAYN	13	Why do you change from using one social networking site to another?			2
			1	Being bored of that specific site	2
			2	Others have better games	2
			3	More of your friends use it	2
			4	Other	2
AKI	3	What Social Networking sites do you mostly use?			2
			1	Twitter	2

			2	MySpace	2
			3	Linkedin	2
			4	Facebook	2
			5	Google Plus+	2
			6	Other	2
ZAYN	18	Why do you prefer to read newspapers digitally?			3
			1	It's easy to get hold of, accessible anywhere	3
			2	Cheaper than buying it in shops	3
			3	Easier to pick out articles you want to read	3
POLLY	7	How do you buy your music?			3
			1	Music Shop	3
			2	iTunes	3
			3	Internet	3
			4	Illegal Downloading	3
			5	Other	3
RICHARD	18	Do you prefer to play on a cloud gaming service or have the hard copy)			3
			1	Cloud Gaming (Steam, OnLive etc)	3
			2	Hard Copy (DVD, Blu-ray)	3
AKI	21	(If Yes) What sort of Television box do you have?			4
			1	Sky	4
			2	Sky HD	4
			3	Virgin TV	4
			4	Freeview	4
			5	Other (Please state).....	4
JONNY	7	If the internet was your only method of access, which of the following websites would you be most likely to visit for music?			4
			1	Youtube	4
			2	Grooveshark	4
			3	We7	4
			4	Facebook	4

			5	Deezer	4
JONNY					4
JONNY	20	Which of the following is your preferred website for social networkign?			4
			1	Facebook	4
			2	Twitter	4
			3	Myspace	4
			4	Bebo	4
			5	Tumblr	4
			6	Google +	4
			7	I hate social networking	4
PATTI	12	Select which sites you use to watch TV online			4
			1	4od	4
			2	ITV Player	4
			3	BBC iPlayer	4
			4	Sky Go	4
			5	Other	4
			6	I don't use any	4
PATTI	17	How do you access your music?			4
			1	Spotify	4
			2	YouTube	4
			3	iTunes	4
			4	CDs	4
			5	Other	4
AMY	2	Which of these social networking sites do you use?			4
			1	Facebook	4
			2	Twitter	4
			3	Bebo	4
			4	Tumblr	4
			5	MySpace	4
AMY	6	Which of these magazines or newspapers do you read?			4
			1	Daily Mail	4
			2	The Sun	4
			3	The Times	4
			4	NME	4
			5	Heat	4
			6	Empire	4

			7	None	4
LIAM	2	What is the symbol for twitter?			4
			1	A hippo	4
			2	An elephant	4
			3	A bird	4
			4	A cat	4
			5	A dog	4
MARK	7	Which of these games console do you own, or have owned?			4
			1	Xbox	4
			2	Xbox 360	4
			3	Playstation 2	4
			4	Playstation 3	4
			5	Nintendo DS	4
			6	Sony PSP	4
			7	Nintendo Wii	4
			8	Nintendo Gamecube	4
			9	Nintendo Gameboy	4
			10	PC	4
			11	Mac for gaming	4
MARK	10	Which broadsheet newspapers do you read, or know that family members read?			4
			1	The Daily Telegraph	4
			2	Sunday Times	4
			3	The Guardian	4
			4	The Times	4
			5	The Independent	4
			6	The Observer	4
			7	The Sunday Telegraph	4
			8	Other	4
			9	None	4
MARK	11	Which tabloid newspapers do you, or members of your family read?	1	The Sun	4
			2	Sunday Mirror	4
			3	The Daily Mirror	4
			4	Daily Star	4
			5	The Sun on Sunday	4
			6	Other	4
			7	None	4

AKI	28	Do you enjoy creating and uploading work to the internet?			5
			1	Yes	5
			2	No	5
AKI	29	(If Yes) What would you prefer?			5
			1	Create YouTube videos of tutorials	5
			2	Using software to design and create things of your desire	5
			3	Creating your own music	5
			4	Making music videos	5
			5	Creating small movies	5
			6	None of the above	5
AKI	30	When trying to learn a new skill (of any kind) Do you:			6
			1	Search on YouTube?	6
			2	Use a Search Engine (Google, Yahoo)?	6
			3	Ask other people?	6
			4	learn on your own?	6
PATTI	4	What is the main reason that you use the internet?			6
			1	I do not use the internet	6
			2	Personal research	6
			3	Research for school/college/work	6
			4	To do work/school/college related tasks	6
			5	Gaming	6
			6	Social networking	6
			7	Access to music	6
			8	Access to television	6
			9	Other	6
JONNY	15	Blu ray discs are said to allow an advanced viewing experience. Which of the following do you agree with most?			7
			1	Blu Ray does not enhance the viewing	7

				experience	
			2	Blu Ray is the biggest advancement since the toothbrush	7
			3	They are unnecessary- internet movie streaming is the growing platform	7
			4	I prefer DVD'S	7
					7
JONNY					7
JONNY	19	In recent years there have been numerous claims of video games being bad for your health, which of the following best represent your views?			7
			1	I agree, think of the children	7
			2	I agree, it causes terrorism!	7
			3	I disagree, gaming improves your health	7
			4	I disagree, but it has no benefits to life	7
			5	Angry birds make me giggle	7
					7
LIAM	8	If yes, how many friends do you have on Facebook?			7
			1	0-100	7
			2	100-300	7
			3	300-500	7
			4	500-700	7
			5	700-900	7
			6	900+	7
LIAM	9	Do you have more friends on facebook than you could actually name in real life?			7
			1	Yes	7
			2	No	7

Appendix 8 – Data Gathering and Analysis Framework

Topic	Data Type	Length/No	Main Data analysis method	Primary codificatio Category(ies)
Introduction	1a Powerpoint	1. 12 slides	Content analysis	Key concepts
	1b Fieldnotes	2. 400 words	Content analysis	Attitudes
	1 c Student essays	3. 11 X 500 words	Content analysis	Attitudes
	1d Focus Group	4. 60 mins	Discourse analysis	Attitudes
Teaching Press	2a PowerPoint (Press)	5. 19 slides	Content analysis	Key concepts
	2b Student essays	6. 2 X 1000 words	Content analysis	Attitudes
	2c PowerPoint (Historical)	7. 6 slides	Content analysis	Key concepts
	2d Student essays	8. 10 X 1000 words but 5 selected	Content analysis	Attitudes, Learning
	2e Filmed lesson	9. 51 mins	Discourse analysis	Classroom Talk
	2f Filmed lesson	10. 48 mins	Discourse analysis	Classroom Talk
Teaching Press	3a PowerPoint (Collage task)	11. 11 slides	Content analysis	Key concepts
	3b Internet history	12. 11 images	Content analysis	Information literacy
	3c Collages	13. 11 collage images but 5 selected	Content analysis	Attitudes, Learning

	3d Filmed in class discussion	14. 11 minutes	Discourse analysis	Attitudes, Learning
Teaching Film	4a Ghosts	15. Word doc 300 words	Content analysis	Attitudes, Learning
	4b Student essays	16. 11 X 200 words but 5 selected	Content analysis	Attitudes, Learning
	4c Filmed lesson	17. 9 X clips = 30 mins	Discourse analysis	Classroom Talk
	4d Filmed lesson	18. 33 mins	Discourse analysis	Classroom Talk
Teaching Film	5a SMS text discussion	19. SMS inputted into Excel – 259 individual responses	Content analysis	Attitudes, Learning
	5b Filmed lesson	20. 60 mins	Discourse analysis	Classroom Talk
Teaching New Media	6a PowerPoint (Mediation) and filmed lesson	21. 14 slides 22. 55 minutes	Content analysis Discourse analysis	Key concepts Classroom Talk
	6b Survey tasksheet and draft	23. 1 Word doc and 1 sample Excel sheet	Content analysis	Attitudes, Learning
	6c Survey student work	24. 11 Excel sheets	Content analysis	Attitudes, Learning
	6d Survey results	25. 1 Excel sheet 26. 67 page pdf	Content analysis Content analysis	Attitudes, Learning Attitudes, Learning
Teaching New Media	7a Teacher WordPress and Filmed Observation	27. 65 posts 28. 9 minutes	Content analysis Discourse analysis	Attitudes, Learning Classroom Talk
	7b Interview with 3 students and journal entry	29. 18 minutes	Discourse analysis	Attitudes, Learning
Pedagogy practice and	8a Interview with 4 students	30. 7 – 20 minutes	Discourse analysis	Attitudes, Learning
	8b Class PowerPoint on media theory and filmed lessons	31. 26 slides 32. 44 minutes 33. 46 minutes	Discourse analysis X3	Attitudes, Learning Attitudes, Learning Attitudes, Learning

	8c external observation on BritPop and Grime and filmed lesson	34. Report, resources	Content analysis	Learning and Teaching
	8d focus group on e-learning	35. 61 minutes	Discourse analysis	Learning
	8e in class interview	36. 47 minutes	Discourse analysis	Learning
	8f revision for retake filmed lesson	37. 31 minutes	Discourse analysis	Learning
		38. 92 minutes	Discourse analysis	Attitudes, Learning

Appendix 9 – Extracts from Research Journal on using Nvivo

28th October 2014

Memo 5

There are issues with the Mac version of NVivo in terms of the file types it will accept. The Windows version is more comprehensive but my work around is to convert image files (.jpg, .png, .psd) to .pdf. I will need to do the same for Excel files. This does pose a problem for coding image data and I will need to come up with an alternative solution.

Memo 6

As I have now started coding I can see how the deductive method of defining parent and child nodes is very helpful. However, once one starts to look at the data more closely there is a need to respond inductively and responsively. Therefore I have added some new codes at parental level. I have added 'Student "I"', Muslims, benefits as top level nodes. I am sure I will want to add Muslims and benefits together at some point, possibly as a branch of the hegemonic node but I thought I should respond quickly and sort out the organisation of the nodal relations later.

Memo 7

...Suffice it to say that the deductive codes were a helpful starting point but it was also necessary to identify codes that emerged in the reading of the data. For example, I didn't really have a code that captured when students seem invoke issues about immigration that are in popular consciousness. I coded them each time as a new top level node, for example benefits or violence or jobs. Once I had coded all the textual data, I was able to go back and organise them under a parent node called 'immigration issues'.

Memo 8

I am coding using a more stable list and am up to Teaching Press 2.0. As the data is more image based: screenshots of Google history from a lesson and collages, I do need to find a way of coding this data. I might write a memo for each piece and then code this using my existing nodes. In addition, I do think I need some kind of table for the Google history as I think a crude visual representation of what students did would be helpful to conceive of what this data tells me. From a cursory look, my hunch is that their information literacy is not very developed at all.

Memo 9

I have completed the first meaningful phase of coding. It was important to be a little responsive to the data by adding new nodes. Two codes I hadn't thought of were related to 'Learning' and the 'student I'. These are actually quite rich codes and will be very helpful in looking at the relationship between the teaching intentions and the learning. 'Learning' will need some child nodes at some point as I know I coded some things using the attitudes codes when really I was commenting on learning. I am very positive about the value on NVivo and can see the shape of the analysis. I think the 'student I' is particularly revealing of the impact of the teaching - although there are real health hazards about assuming that 'what' students say or write is

what they actually think. That said, I'm not sure that a teacher can do much more given we all exist within a school context where we are all social actors to a greater extent. Going through this process has revealed the arch nature of some of my teaching strategies. Although I frame task through the lens of the teacher (and by proxy the examiner), I am heavily motivated by a sense in which I want the students to question some of their attitudes towards immigrants. Whilst I can defend that morally as a teacher, as a Catholic and as a liberal humanist, I would be less happy if this was another teacher with a more suspect political agenda. One to ponder...

Memo 10

One of the codes was called Teacher/Student verbal interaction but I think I want to change that to Teacher/Student Voice. When defining the code, I assumed that it would be primarily used in the analysis of the lessons but there is plenty of this going on in the written work.

Memo 11

One new Code is around broader narratives about immigration. I've called it loosely 'immigration issues' but it seemed that the students were invoking established arguments in a debate not of their making but one which they could readily access: benefits, jobs, housing, economy, health, crime, violence, opportunity etc as part of their existing cultural knowledge. There seems to be a set of parameters in which debates about immigration are framed and I wanted to try and capture that through a code that came from them. Interestingly, Muslims feature heavily as a perceived threat so my choice of London River, which plays with existing attitudes towards Islam, was a precient choice.

Memo 12

Having got this far, these are my questions:

1) Do I need to add codes for each phase, stage, medium. I have noticed that when I view the coding stripes these categories will apply to each relevant document. As these categories replicate the internal folders, is this actually necessary or am I complicating matters by mirroring them? Eventually I do want to undertake some Node Matrix enquiry, hence the nodes are each of these areas.

2) How can I add an attribute to an existing Node Classification? I have imported a .csv file with demographic and academic data but I want to update one of the attributes as I will have their final grades to add.

Memo 13

For technical/methodological reasons I haven't coded the following but will investigate how to do so next:

1) Image files.

a) For images in a PP or where the text is an image, e.g. the collage, I will add a memo link and then code from this.

- b) For the Google History, I am going to use some kind of graphical response to the data?
- c) For the SMS discussion, I will investigate how to present this data in some form of graphical form.

Memo 14

For the web search data, I had screenshots from each student of their search history just from the task I set them in class as part of the planning for the collage task. The screenshots are not in an amenable form for NVivo as the software just sees them as images. I looked at some journal articles to help plan how I might present the data. I needed to replicate the tools that NVivo would use to recast the data in a form ready of analysis. Having read one article by Lin and Tsai (2007), I was going to try and present their searching in table form using markers like keywords, depth of exploration at a site, revisited webpages. One of the problems of this method is that it doesn't explore the dynamic nature of searching. I then drew a flow chart of one student. This was able to distinguish between sites used to search (e.g. Google) and sites used for content (e.g. Guardian). In some cases a site is used for both (e.g. BBC).

I have decided on a two step operation. The first is to create an Excel sheet that shows where each student went on their searching journey and what search strings they used. This would give me an analysis of the main sites for students and the syntactical forms of their search strings. Ultimately, this will allow me to comment on the information literacy of the students in this open-ended task. To do this manually, I created a version of the 'history' in Excel. I only had columns for sites and search strings. Some only went to one site while others went to ten. I then used a conditional formatting feature to count the sites and then the strings, for example: =COUNTIF(B2:B12,"google.com"). This is for each column but can be aggregated for some global results for the group.

The second way to present the data is in the form of web to show the connections between certain sites and the students, between the students themselves and also some of the more creative strategies employed individual students.

Source used: <http://office.microsoft.com/en-gb/excel-help/countif-HP005209029.aspx>

Appendix 10 – Selected SMS stages

I went through 11 stages from exporting the SMS data into Excel so that it could be fit for analysis.

Here are some stages for exemplification of the way in which the data was

2013-05-20@10:34:41	'	ERR	What do you think is the message (or messages) of the film?
2013-05-20@10:35:07	'+44XXXXXXXX	RCV	but she obviously doesn't kill herself
1982-05-20@10:35:44	'+44XXXXXXXX	RCV	The message of the film is to show the pain and hurt people may feel when they have lost someone near to them and that one horrible act can have a major effect on people's lives! However it also shows how people from different backgrounds can become close and help one another in an event that is horrific
1982-05-20@10:35:44	'+44XXXXXXXX	RCV	That many people were effected by the 7/7 bombings, and they attitudes and emotions vary between people. But it's always good to have faith and live in the present rather than being sad about the past

processed.

Stage 1 – Raw data exported as texts

2013-05-20@10:34:41	+44XXXXXXXX	ERR	What do you think is the message (or messages) of the film?
2013-05-20@10:35:07	'+44XXXXXXXX	RCV	but she obviously doesn't kill herself
2013-05-20@10:35:44	'+44XXXXXXXXXXXX	RCV	The message of the film is to show the pain and hurt people may feel when they have lost someone near to them and that one horrible act can have a major effect on people's lives! However it also shows how people from different backgrounds can become close and help one another in an event that is horrific

Stage 5 – Coded according to participant

2013-05-20@10:35:44			The message of the film is to show the pain and hurt people may feel when they have lost someone near to them and that one horrible act can have a major effect on people's lives! However it also shows how people from different backgrounds can become close and help one another in an event that is horrific			
2013-05-20@10:35:44				That many people were effected by the 7/7 bombings, and they attitudes and emotions vary between people. But it's always good to have faith and live in the present rather than being sad about the past		
2013-05-20@10:35:44						Urrm to present different sides to the story the London bombings, and how different people lives were inter woven though experiences the 7/7 bombings.
2013-05-20@10:35:44		I think the message of this film was to show how distraught these two characters were. When we see or hear about terrorist attacks we feel sympathy for the collective people who lost relatives or friends, but this film showed an insight in to the characters journey to find out about their children, and how much of an effect the bombings had on their lives				
2013-05-20@10:35:44	The mother says: "Our lives are not that different?" Discuss in relation to the film					
2013-05-20@10:35:07		but she obviously doesn't kill herself				
2013-05-20@10:34:41	What do you think is the message (or messages) of the film?					

Stage 11: (to be read from the bottom up) Data turned into conversational landscape. Teacher in yellow.

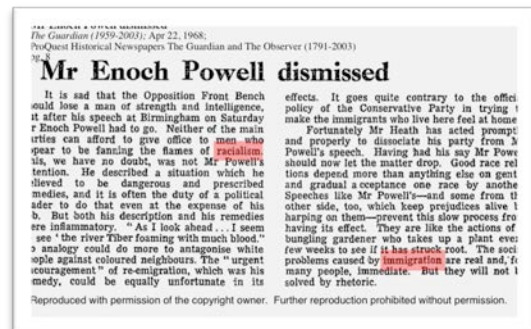
Appendix 11 – Newspaper Front Covers

Examples of front covers used in lesson on contemporary newspapers. (lesson delivered in 27th September, 2012)



Examples of front covers used in lesson on contemporary newspapers. (lesson delivered in 27th September, 2012)





Examples of front covers and articles used in lesson on 1960s newspapers.(Lesson delivered in 8th October 2012)

Appendix 12 – Web History Excerpts

London Met University students... | Education | guardian.co.uk
 Immigration crackdown deterri...ef | Education | The Guardian
 BBC News – Migration Watch wa...nia and Bulgaria immigration
 Immigration in the UK: news an...twork | Guardian Professional
 UK attracts most immiarants in whole of EU – Telegraph

Richard: 27th October 2012

WebMail – Inbox
 Login to WebMail
 ERROR: The requested URL could not be retrieved
 BBC Sport – Dwain Chambers sp...tory at Glasgow International
 BBC Sport – Jessica Ennis opts...oor season after Olympic gold
 jessica ennis – Google Search
 Dizzee Rascal says new album ... in career' | News | NME.COM
 Dizzee Rascal To Perform In Auckland | Stuff.co.nz
 dizzee rascal – Google Search
 Mo Farah reveals shopping nightmare | Metro News
 Mo Farah is urged to help lea...ews – London Evening Standard
 mo farah – Google Search
 Immigration in the UK: news an...twork | Guardian Professional
 Immigration crackdown deterri...ef | Education | The Guardian
 Romanians in UK feel pressure ...city | UK news | The Guardian
 the guardian immigration uk – Google Search
 Romanian protests in Revolutio...t | World news | The Observer
 the guardian immigration – Google Search

Justin: 27th October 2012

BBC News – Sergei Stanishev o...rian immigrants heading to UK
 immigration uk – Google Search
 immigration uk – Google Search
 Mo Farah stopped at customs? ...'s not alone – Channel 4 News
 Mo Farah – Wikipedia, the free encyclopedia
 mo farah – Google Search
 Twitter
 Twitter / Search – immigration uk
 Access Denied
 (45) Twitter / Search – immigration
 Twitter / Interactions

Liam: 27th October 2012

Appendix 13 – Collage Task PowerPoint

Play — the capacity to experiment with one's surroundings as a form of problem-solving

Appropriation — the ability to meaningfully sample and remix media content

Collage Task

<http://www.crinid.com/inspiration/eclectic-method-visual-mash-up-artists>

Distributed Cognition — the ability to interact meaningfully with tools that expand mental capacities

Judgment — the ability to evaluate the reliability and credibility of different information sources

Aim

- Practical task
- Factual knowledge
- Reflective exercise
- Research component
- Skills progression for Q1a (log what you do)
- Personal perspective

Task – Mash-Up

- Plan and create your own collage that presents your view to this question:
- **To what extent does the media offer a range of representations of immigrants?**
- Produce an A3 print*, which combines scanned images, photographs, painting, quotes. Use layering and other suitable Photoshop techniques. Your picture should represent your view. It can be emotional, it can be expressive, it should be personal
- *Some of you might decide to make a mash-up video

Ingredients

- Theory PP
- Newspaper headlines/articles – broadsheet and tabloid
- Your notes
- New – images, text, other quotation, tweets, UGC

Mash up artists

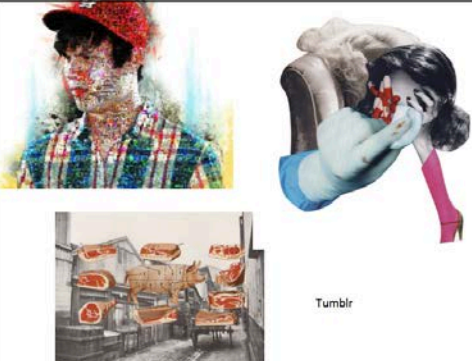
- Still image - <http://howdyinc.com/buzz/?p=106>
- Video collage –
- <http://www.crinid.com/inspiration/eclectic-method-visual-mash-up-artists>



Robert Rauschenberg



John Heartfield



Tumblr

Plan

- Get all individual material together
- Write a short paragraph that would accompany your collage:
- In this collage Perera presents his view of media representations on the topic of immigration....

Mash-up

A **digital mashup** is a digital media document containing any or all of text, graphics, audio, video and animation drawn from pre-existing, third-party sources, to create a new derivative work.

While questioning the law, mashups are also questioning the very act of creation. Are the artists creating when they use other individuals' work? How will artists prove their creative input?

Source: Wikipedia

Apps:

- <https://itunes.apple.com/gb/app/pic-collage/id448639966?mt=8>
- <https://play.google.com/store/apps/details?id=com.forgottensystems.collagefree&hl=en>
- <https://itunes.apple.com/gb/app/insta-collage-pro-pic-frame/id530957474?mt=8>
- <https://play.google.com/store/apps/details?id=com.tinypiece.android.jpg&hl=en>
- Tumblr
- <http://www.tumblr.com/tagged/collage%20art>
- Flickr
- <http://www.flickr.com/groups/visualmashups/>

Photoshop skills

- Layers
- Cropping and resizing
- Placement
- Blending options
- Stamping
- Colour
- Text

Appendix 14 – Collage Analyses

Analysis of Aki's Collage

Item no	Type	Source	Denotation	Connotation	Position
Statistic 3	Statistic	Unknown	487,000 ...	Unknown	Aberrant
Headline 3	Headline	Unknown	Still waiting	Unknown - 'who is waiting?'	Aberrant
Image 7	Unknown	Unknown	Unknown	Unknown	Aberrant
Headline 9	Headline	Unknown	010... 01.4 million	Unknown	Aberrant
Headline 15	Headline	Unknown	Britain's got talent	Unknown	Aberrant
Statistic 1	Statistic	Unknown	25% of births are to women born abroad	Worrying statistic, high percentage	Hegemonic
Headline 2	Headline	Unknown	Immigration route for Entrepreneurs being abused	Immigrants abuse the system	Hegemonic
Statistic 2	Statistic	Unknown	5 million population increase predicted...	Immigration increases population	Hegemonic
Image 1	Image	Unknown	How to come to Britain	Easy for immigrants to enter Britain	Hegemonic
Headline 6	Headline	Unknown	Border agency backlog...	Relates to system at breaking point	Hegemonic
Headline 8	Headline	Unknown	19,555 asylum applications...	Large number, bogus?	Hegemonic
Headline 12	Headline	Unknown	Raids across Europe. Smuggling gangs	Crime network behind illegal immigration	Hegemonic
Headline 13	Headline	Unknown	May warns of immigration threat to British society	Cultural and security threat to Britain posed by immigrants	Hegemonic
Headline 14	Headline	Unknown	<i>Times preview of article on jobs going to migrants</i>	Immigrants take jobs	Hegemonic
Image 9	Image	Unknown	London 2012 ceremony montage	Exciting and vibrant	Hegemonic
Image 10	Image	Unknown	Sorry, the lifestyle you ordered	British' culture being negatively affected	Hegemonic

				by immigration	
Image 1	Image	Unknown	Multicultural crowd outside	Plural Britain	Negotiated
Image 4	Image	Unknown	Union flag as background	Inclusive notion of Britishness as it holds competing views	Negotiated
Headline 5	Headline	Unknown	European citizens in Britain will be charged for ID card	Immigrants punished (tone implies this is wrong?)	Negotiated
Image 6	Image	Unknown	White female and Chinese male couple	Mixed race relationship	Negotiated
Headline 11	Headline	Unknown	Rise of 6%	Of immigrants (unsure if this is positive or negative)	Negotiated
Image 8	Image	Unknown	Mo Farah winning at London 2012	Happy face in victory	Negotiated
Image 12	Image	Unknown	High rise estate	Poor/underclass Britain	Negotiated
Image 13	Image	Unknown	British passport	Contested natures of citizenship	Negotiated
Headline 1	Headline	Unknown	Employment in undesirable positions	Immigrant do unattractive jobs	Oppositional
Headline 4	Headline	Unknown	Illegal workers a k...	Could it be key?	Oppositional
Headline 7	Image/Headline	Daily Mirror	Friendly Poles	Positive view of Polish EU immigrants	Oppositional
Headline 10	Headline	Unknown	London 2012 Olympics Third of Team GB medals won by immigrants	Powerful representation of diverse Britain	Oppositional
Headline 16	Headline	Unknown	...ant child: I was forced onto the streets	Harsh existence for migrant children	Oppositional
Headline 17	Image	Unknown	The volume of athletes on Team GB...	Positive view of changing Britain	Oppositional
Image 11	Image	Unknown	Worker in hi-vis jacket	Typical migrant job	Oppositional
Image 14	Image	Unknown	Luol Deng	British Sudanese basketball player based in USA	Oppositional

Analysis of Jonny's Collage

Item no	Type	Source	Denotation	Connotation	Position
Image 1	Image	Unknown	Immigration control photograph	Seems to be welcoming visitors/migrants but the meaning is a little unstable given the nature of border control in UK debates about immigration	Negotiated
Image 4	Image	Telegraph	Logo of the Telegraph	Demonstrating a less partisan view from a right wing newspapers	Negotiated
Headline 2	Headline	Telegraph	Truth about immigration figures	Slightly ambivalent report on exactly what the figures say	Negotiated
Headline 1	Headline	Unknown	Peverse mixed messages on immigration	Critical of those wanting to view imiration solely in negative terms	Oppositional
Image 2	Image	Independe nt	Logo of the Independent	Aligning with the Independent's view on immigration	Oppositional
Image 3	Image	Unknown	Jessica Ennis-Hill jumping	National Treasure after London 2012 but is mixed raced	Oppositional
Statistic 1	Statistic	Unknown	Graph showing UK immigration going down slightly	Rejects prevailing view of immigration numbers falling	Oppositional
Headline 3	Headline	Unknown	My Name is Khan	Reference to film that deals with immigration	Oppositional
Headline 4	Headline	Unknown	Khan - love and kindness	Positive view of immigrant character	Oppositional

Image 6	Image	Unknown	Photogrpah of muslim women in brightly coloured clothes	Women are smiling and not threatening	Oppositional
Image 6	Image	Guardian	Logo of the Guardian	Pro-immigrant newspaper	Oppositional
Headline 5	Headline	Guardian	Criticism of The Daily Express' one note tune	Criticism of The Daily Express' reporting of immigration	Oppositional

Appendix 15 – Film Stills

Still from London River (Bouchareb, 2009)



Still from Ghosts (Broomfield, 2007)



Appendix 16 – Polly’s SMS contribution and essay introduction

Helloo Polly
In a church on a secluded area of Britain
Middle class
Homeless
It is based in England and is based on London news
There were several bombings in London
Her daughter lives in London
The old man is a homeless man who looks like he is travelling
Or to her daughters disappearance
London is different from the life she is used to! She appears shocked when looking at the store
She is nervous due to her daughter not returning her calls and being in a situation that she is not used to especially with a man who is different to her
The old man is someone who may have lived with her daughter in the flat
French
I sympathise with both parents but I sympathise with the mother because she has never been in this position before and is showing signs of worry! Whereas I sympathise with the father in a different way as he has not seen his child since the age of 6 so therefore has not been there for his child but still has the love to look for him and find him furthermore if his son had died then this father would not have seen his son again
The sympathy is there for both parents just different feelings towards both of their situations
Yes indeed and It was when I lived in London funnily enough!
Loud, echoes, hectic
Yes he has information about her daughter, obviously you would be wary as he is a stranger however as a parent if someone has information about your child who is missing you should show respect and not appear rude when he may be the key to finding your daughter
The story is about two different parents from two different backgrounds who are looking for their children who are missing are may be involved in the London bombings
Yep okay
Yes

She is at a place whereby you look at bodies to name whether you know them, the place also seems to be somewhat religious

The footage appears to be real as the footage has different editing and is something that would have been seen during that time period on the news

My thoughts about the old man were not negative they just differed from my thoughts of the woman the only difference is now I feel the same about both of them

I feel sorry for them as they have both lost their children as that must be a worry

He doesn't agree to stay with her at first because he does not want to invade on her and make her feel uncomfortable as she reluctantly offered

I think the film may be British due to it being filmed in Britain and the story line being a British event

I believe that the son and daughter were travelling together and then therefore may be involved in the bombings

No I don't believe that their children went to France without any trouble caused to them especially without their children contacting them! Surely her daughter would tell her mother that she is in another country and that she is fine especially if she heard the news of the london bombings

I don't believe that they carried out the bomb

The police may be there as they have information about their children or they may be wanting to find out information about their children

I feel for her and can understand the pain she may feel but I knew her daughter hadn't survived! It is worse the fact that she thought her daughter was on holiday so believed that she was still alive then to be told your daughter is dead must be hard

He is feeling the same grief just is not showing it as much as the woman has done. This may be because he want to appear strong for the woman and give her hope that things will become better however inside he probably feels exactly the same

It looks like she may appear to jump off as she is looking at the water and has just visited her daughter and husbands grave stones

The message of the film is to show the pain and hurt people may feel when they have lost someone near to them and that one horrible act can have a major effect on people's lives! However it also shows how people from different backgrounds can become close and help one another in an event that is horrific

Their lives aren't different as they are both alone both have children, both have children who have died and are josh lonely and frustrated by the pain that has happened in their lives

Busy, loud, dirty(terms of clean), working, diverse

He may be a reason to the london bombings

What representation of Immigrants/Britain is offered by London River?

The media offer a broad range of representation of immigrants, many of them non stereotypical. This can be seen in the film London River, and the film is considered to be pluralistic. The reason for this is because London River follows the story of two parents, one of a middle class white woman and the other a working class black French man who are looking for their daughter and son. The reason they are looking for their daughter and son is because both the children live in London near where the London bombings took place. The story shows the journey both parents take in order to find their children and shows different representations of all different types of ethnicities. The representation shown of the immigrant is positive as there is one particular scene whereby the Muslim man in the film helps the parents try and find their children. This can be seen as a non-stereotypical view of immigrants that can be seen within Britain. Furthermore, the film tries to make the audience feel the same sympathy for both parents even though one of the parents is an immigrant and hadn't seen their son since they were a new born. The film shows how the middle class woman reacts when she meets the French man her reaction is very stereotypical in terms of she is very reluctant to shake his hand or be near him. This representation is that of a negative one against Britain and shows the immigrant in a better light. The reason why this purposely has been done is because London River is a French film so it may be seen as typical for them to favour the immigrant.

I myself have watched this film and I found it a unique interpretation of the London bombings and found that I felt the same amount of sympathy for both parents even though both parents were so different from one another. I found the film represented both immigrants and Britain in a fair way and the films message was strong. However even though the message was strong the film is not very well known so has not been watched by many. To conclude, the media offer a broad range of representation of immigrants, many of them non stereotypical. This can be seen in the film London River which expresses this view.

Good points made. Just add a couple of specific sequences as examples to support specific points made. Comment on cinematography, mise en scene editing and sound given that this is a media essay. (MY TEACHER COMMENT)

Appendix 17 - Edited Survey Results

- 67% of students said that their mobile phone was most important piece of media technology to them
- 83% of students understand why people download material illegally
- 83% of students still watch television every day.
- 75% of students have Sky HD at home
- 59% of students had an Apple iPhone
- Social Media is mainstream for the students with 100% on Instagram, 91.7% on Facebook and 75% on Twitter.
- No students had filmed their own video or made music distributing it online
- Students reported a broad range of mobile apps ranging from driving theory to fitness and photo sharing to music. The more explicit learning focused questions offered an unimaginative roll call of sites and portals: You Tube, Wikipedia, St Paul's Gateway (intranet site), St Paul's WordPress, Facebook

One question asked 'What is the most important piece of media technology to you?'. All the students replied that it was a mobile technology. The break down is presented in Chart 1:

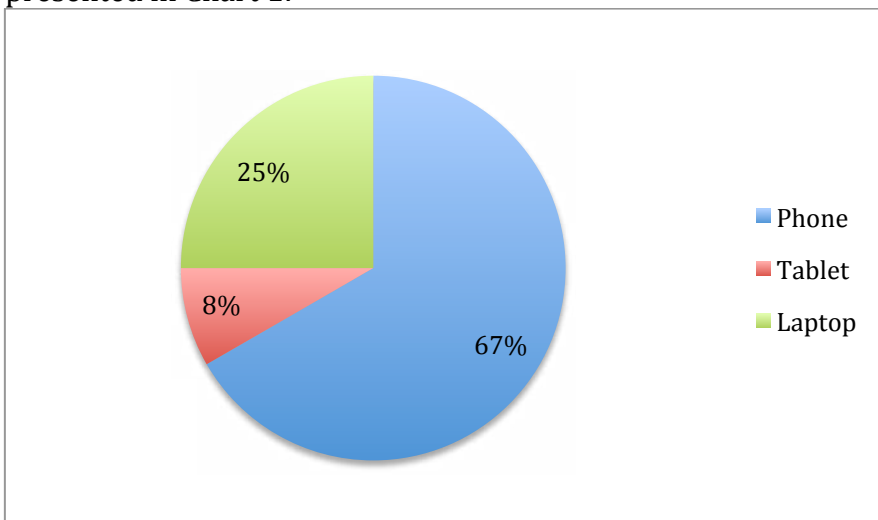


Chart 1: Response to Question 7 'What is the most important piece of media technology to you?'

The fact that the preferred technologies are mobile and convergent does indicate a qualitative in the kinds of media privileged by the students. The mobile technologies cited are multi-functional. The framing of the question was in relation to 'importance' to the student. This perception is very important in trying to understand young people's notion of media studies in the context of their lived experiences as media consumers.

The more explicit learning focused questions offered an unimaginative roll call of sites and portals.

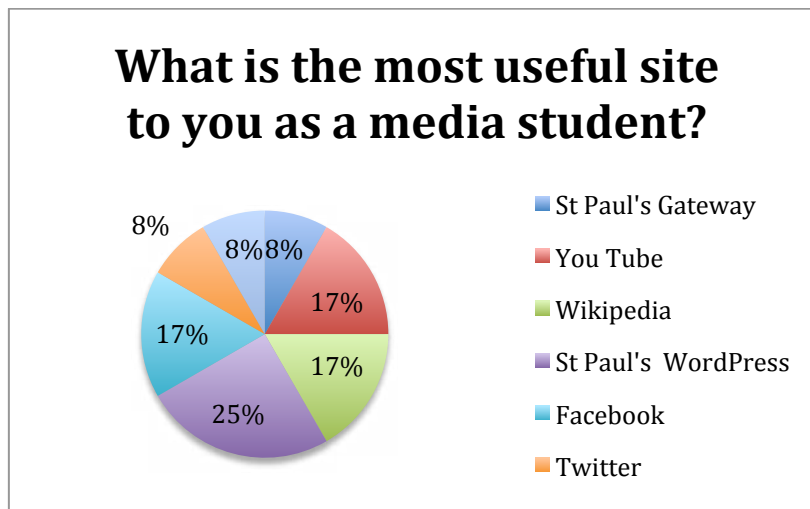


Chart 2: Response to Question 60

The list above refutes the notion that students independently access sites to support their learning. The students choices are heavily rooted within the locus of the teacher (WordPress, St Paul's Gateway) while the generic Facebook and Twitter are vague without specific named individuals/groups followed. The appearance of Wikipedia is honest but somewhat disconcerting given the rich variety of sources that could support students at A level. It must be noted that this is not a criticism of the students but an awareness of the fragility of the assumptions that are made about young people's information literacy. The penultimate question (Chart 3) explores the use of media technology to create rather than consume media. Once again, there was a real lack of engagement in the survey question about use of media software beyond the classroom.

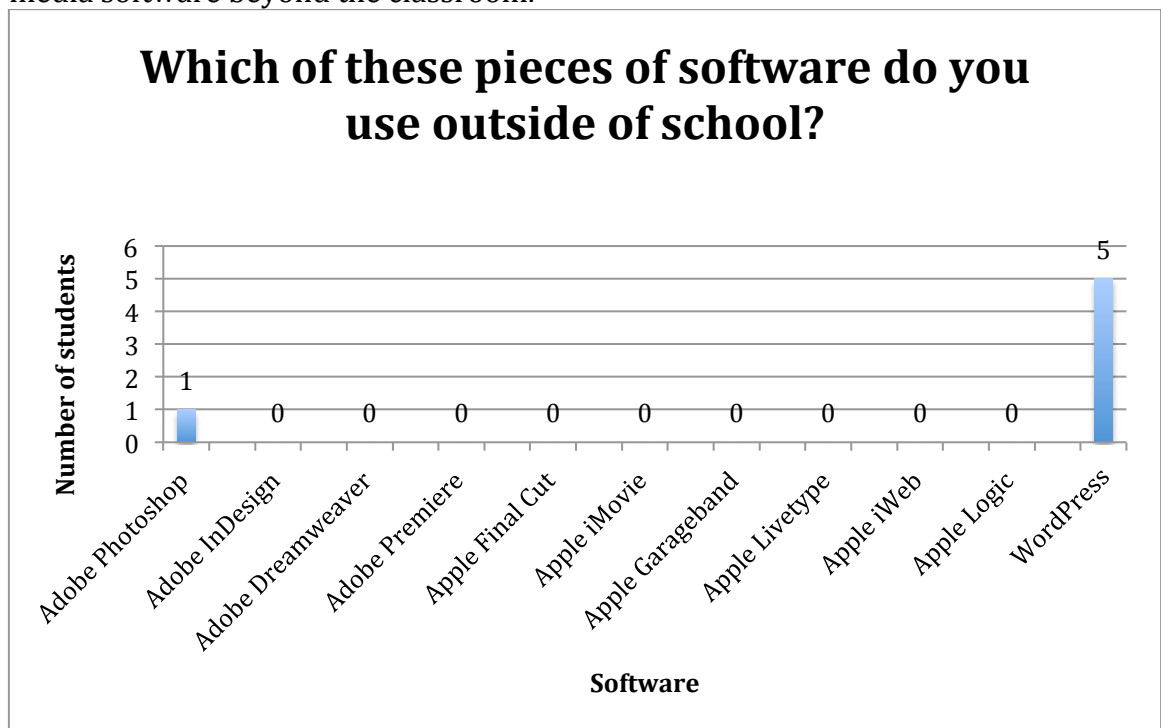


Chart 3: Response to Question 80

Appendix 18 – Theory PowerPoint created by students

+

1 Hegemony - Stuart Hall

"This operates, not because the dominant classes can prescribe and proscribe, in detail, the mental content of the lives of subordinate classes (they too 'live' in their own ideologies), but because they strive and to a degree succeed in framing all competing definitions of reality within their range, bringing all alternatives within their horizon of thought. They set the limits - mental and structural - within which subordinate classes 'live' and make sense of their subordination in such a way as to sustain the dominance of those ruling over them"

Patti

...focuses on the dominant groups within society and focuses on expressing views that these groups hold. The theory draws upon the fact that society is unequal, some groups, such as the government, white people, upper class people etc, have more power than others. It states that the dominant groups hold control over the subordinate group which is made evident through the media. Due to the fact that these groups have control over the media the legal and education system they can imbue their views easily. This then means that they are able to express negative views against immigrants despite it not being an opinion that they subordinate groups may necessarily hold. If 'Ghosts' was hegemonic it would portray the immigrants negatively and portray Britain's handling of immigrants as good. The scene where the white males have a fight with the immigrants shows a pluralistic view, if the scene were to be hedonistic it would portray the immigrants in a positive light but instead the audience is encouraged to feel sympathy towards the subordinate groups. The dominant classes usually have control over the media hence why we often see a hedonistic view portrayed through the media. In articles from the 80s produced by the Daily Mirror a hegemonic view is portrayed where the headline 'A free-for-all?' when referring to the immigrants, although this is not as hegemonic as contemporary newspapers it still shows a few from the dominant classes as it implies negative view of the immigrants.

+

2 Pluralism - Albert Szymanski

"Pluralism, although it stresses the group rather than the individual, argues that the state in capitalist society is authentically democratic since 1) the state's policies derive from interaction among society's constituent groups, to which all people belong; 2) the groups are internally democratic, or at least as "voluntary associations" they accurately reflect their members' interests and concerns; and 3) the balance among these forces, reflected in state policy, essentially represents a fair and true equilibrium among all the various interest groups, with no great consistent bias in any direction."

Amy

- A pluralist view would be that what the media is representing is an accurate reflection of reality, stereotypes that the media offers will have come from reality. It won't always be the common stereotype, for example a pluralist view could be that if immigrants are represented in a way that isn't negative. Therefore a plural representation would be for example in the film Ghosts as the immigrants are made to be the victim which is not a stereotypical representation of immigrants and it is more reality.

+ 3 Identity - Kathryn Woodward

- "Identity gives us an idea of who we are and how we relate to others and to the world in which we live."

Richard

- The break-up of established identities and affiliations, the re-emergence of old identities, and the forging of new identities, are frequently seen not just as defining features of post-communist societies, but as among the driving forces of change - particularly in the context of supposedly 'ethnic' divided countries and all the conflict that comes with it. In our case of the British feeling as there identity as an nation is undertreat from the Migrants coming into the country use example from newspapers Daily Mirror as the voice of the country and the counter argument of the migrants coming into the country to work and the British not accepting them in the country example film Ghost 2006.

+

4. Identity - Brown and Dykers

- "Individuals actively and creatively sample available cultural symbols, myths and rituals as they produce their identities. For teens, the mass media are central to this process because they are a convenient source of cultural options."

Jonny

- The theorists of Brown and Dykers believe that identity is developed by an individual, though the means of sampling symbols, myths and rituals. In today's society this theory can be applied to the media, as through consuming media an individual can construct their own identity. This is most noticeable in teenagers, who have access to a diverse selection of cultural options to explore, via mediums such as the internet, or television. Through these mediums as well as others, young people will subconsciously observe the different styles of culture, so as to understand and gradually cultivate their own identity.
- This theory is in fact focused on pluralism, as while it is the media that influences the individual, it is the individual that chooses what to consume from the media. For example, when going to purchase a music magazine, an individual would have a variety of genres to choose from, all of which would influence their identity in an alternative fashion. This could affect later decisions, for instance if the individual pursued a style of clothing that was similar to that of which was featured in the magazine, or if they went on to YouTube to listen to a band that was featured.
- The act of using media to express one's identity can be seen via social networking, such as on Facebook, where a user can 'like' varying aspects of culture, such as films they enjoy. This will update the users profile, of which 'friends' will be notified of, ultimately creating what appears as a portfolio of the user's identity, accessible through their Facebook profile.

+ 5 Identity - Chandler

...constructing a personal home page can be seen as shaping not only the materials but also (in part through manipulating the various materials) one's identity.

Aki

■ He is presenting the idea that when people with high complexities try to represent and portray themselves on social networking sites such as on a Facebook profile, Youtube page or Twitter accounts, which forms and constructs a section of their identity. We are given the ability to construct ourselves in any fashion leading us to appear something that is not 100% genuine. We can reflect this in terms of Britishness as we can appear to enjoy all the stereotypes we British people are associated with such as tea, Fish and Chips, football etc. We see evidence of this, relating to immigrants, in many Facebook profiles where they portray their identity and attributes towards immigrants such as the Youtube clip "women on a tram" where she rants about black people leading to many video responses where we see people going over the video and showing whether they agree with what she said or disagree or try to justify what she said. This is also seen in terms of avatars, as they are not seen as a legitimate representation of the individual. This may be for reasons such as being afraid to show their true personality and a true representation due to any form of insult and abuse. Things similar to this is like tweeting as some people may hold themselves back as showing true thoughts on certain topics may jeopardize their job etc.

+ 6 Identity - Scruton

■ "The condition of man (sic) requires that the individual, while he exists and acts as an autonomous being, does so only because he can first identify himself as something greater - as a member of a society, group, class, state or nation, of some arrangement to which he may not attach a name, but which he recognises instinctively as home."

Not completed

+ 7 Collective Identity - Snow

"Although there is no consensual definition of collective identity, discussions of the concept invariably suggest that its essence resides in a shared sense of 'one-ness' or 'we-ness' anchored in real or imagined shared attributes and experiences among those who comprise the collectivity and in relation or contrast to one or more actual or imagined sets of 'others'."

Polly

■ The idea of Collective Identity is that there are discussions of the concept invariably suggest that it resides in shared sense of 'one-ness' or 'we-ness'. This meaning that there are aspects of traditions, values, ethnicity, nationality that makes a certain type of group of people who share a common residence making them similar. For example immigrants are trying to escape from their country to make their life better in another country, they come from a country which is not as good as the country that they are trying to immigrate too. This is a common residence that immigrants share. This is just the same as white British people, they live in the country and have done since birth, they speak English and they work legally, all of these aspects and different things all result in a shared residence making them one and together.

■ Although some of these aspects and attributes are not all real as not every single white British person has lived in the country since birth and also not every single immigrant see illegal. This idea is saying what makes us, us? And what makes them, them? It is trying to differ some groups of people's identity from other groups of people identity. It is trying to explain collective identity and explain how some groups of people do have a collective identity and share residence but these groups vary from each other and these groups shared sense of 'one-ness' or 'we-ness' does not necessarily have to be real but can be imagined.

■ This idea is describing how one group of individuals who have a shared residence compare themselves to another group of individuals to establish the difference. This can be described as mentioned earlier as 'this is us and that is them'. For example linked to immigration, white British people can be seen as powerful, strong, successful whereas immigrants may be seen as minority group, desperation and weak. This may be how the media can represent immigration compared to the white British group.

■ Also the idea of a group of individuals shared residence may not be correct and can be seen to link to Anderson's idea of an 'Imagined Community'. As you do not know everyone in that group personally so therefore how can you make the assumption that you all have a shared residence. For example people who are classed as white British people are typically people who have lived in Britain since birth and speak English. However not every person in this group know everything about others within the group so therefore a person who may appear to look British and speak English may in fact be have roots to another country. For example the Queen's husband looks English and speaks English but he is in fact Omani.

+ 8 Collective Identity Poletta and Jasper

"...collective identity [is] an individual's cognitive, moral and emotional connection with a broader community, category, practice, or institution. It is a perception of a shared status or relation, which may be imagined rather than experienced directly, and it is distinct from personal identities, although it may form part of a personal identity. Cultural identities are expressed in cultural materials - names, narratives, symbols, verbal styles, rituals, clothing, and so on - but not all cultural materials express collective identities. Collective identity does not imply the rational calculus for evaluating choices that "interest" does. And unlike ideology, collective identity carries with it positive feelings for other members of the group"

Polly

■ This idea enables the idea of a perceived image of people having a connection like for example that they are related or have a shared status. This however does not mean that these people are biologically related or are family. This idea can be imagined by people, for example people in a working class class may consider other people from working class the same as them as they share a 'status' in common.

■ This idea is also saying how cultural identities are expressed through cultural materials. An example of this could be the Catholic Church as a cultural material of the Catholic Church could be the cross and this could be used to express the cultural identity of the Catholic Church. Another example could be travellers, a cultural material for travellers could be a caravan or the weddings of sixteen year old girls as this expresses their culture and the identity of their culture as it is different from other cultures.

■ This idea is saying how people perceive that they share a status or relation or have some connect with another group of people but in reality they are not related to the person, they just share a common interest, value or experience which link them. This is just the same as cultural identities, who can express their identity through cultural materials or materials that link to their culture.

+ 9 National Identity - Anderson

- "Imagined community"

Dougie

- The idea in which Anderson is giving, is the idea that even though we do not know every single person in the country we live in e.g England, we still have a community which includes every man and woman from that particular country. The quote "Imagined" is used because the community is not set in stone, and not seen as a certain thing, so is imaginary. For example, most people in England see immigration as a very bad thing, this is due to the fact the people that live in England think immigrants are not like us, they are therefore not worthy and do not belong in the country and in our imaginary community because they do not have the shared attributes we all share here in England, therefore they do not deserve to be able to come over illegally and live in our so called community

+ 10 – Performance Studies Butler

- Main points raised:
 - National Identity as a concept shaped by the media.
 - Gender as a performance, led by social expectations.

Damo

- Butlers theory first talks about gender and for her example she tells us that men will act like men and women will act like women, and that it is all a performance. But we are doing national identity, and to help us out I will use the example of a person at an England game, that person will try to show the others that they are very English by for example putting on an England Shirt, wear an England Flag around their neck, and try to act more English than they would do normally and people do this to try and fit in but while people do they what she is saying is that it is just a performance and for the people that wouldn't want to fit in they act as they would do normally, for an immigrant at the same game they would try to go all out and try to act and look as British as possible which they will do to make sure that people believe that they are really English even though they know themselves that they are not

+ 11 Identity - Gauntlett

- 'Making is connecting'. It's a perfectly simple phrase, of course. But having spent some time thinking about people making things, and people connecting with others – making *and* connecting – I realised that it was meaningful, and more pleasing, to note that these are one and the same process: making *is* connecting.
- I mean this in three principal ways:
 - § Making is connecting because you have to connect things together (materials, ideas, or both) to make something new;
 - § Making is connecting because acts of creativity usually involve, at some point, a social dimension and connect us with other people;
 - § And making is connecting because through making things and sharing them in the world, we increase our engagement and connection with our social and physical environments.

Zayn

- Gauntlett's theory is concerned with audience primarily. He talks about how there has been a change from the "sit-back-and-be-told culture" to a "making-and-doing culture". simply saying that anyone and everyone can be creative now due to technological advances such as Web 2.0, you can be creative and in doing so you can connect with other people. New technology now allows you to be creative and connect even more so than before in the past.
- An example of this theory is demonstrated online and on social networking sites where anyone can post anything on Facebook for example and then have discussions about the latest materials, ideas and topics, this can be replied to by other and so can demonstrate connecting people. Recently a clip was put online about a woman with her young child being quite racist, immediately there were many videos, both in support and against her. This clearly shows the power people now have to broadcast their views and get an immediate response. It also demonstrates how easily people can connect for positive or negative.
- In conclusion Gauntlett's theory is about how people now thanks to advances in technology are being able to connect to each other by sharing and generally posting their ideas and comments online.

+ 12 Public Sphere -Habermas

"...a space...formed and realised between the economy and polity where people could be informed and discuss, so as to form decisions and act upon them."

Justin

- Country is a democracy and its seen by the government that voting is enough however Habermas thinking that it isn't and there needs to be a place, like a public forum where 'normal' people can express there views for government to read and act upon.

+ 13. National Culture - Hall

- 'A national culture is a discourse – a way of constructing meanings which influence and organises both our actions and our conception of ourselves'

Iustin

- 1) The narrative of the nation: This includes stories, events, and rituals that represent the shared experiences and feelings that give meaning to a nation. They are significant because they connect our daily lives with a national destiny which existed before us and which will continue to exist long after we're gone. Hall provides an example, "the discourse of 'Englishness' represents what 'England' is, given meaning to the identity of 'being English,' and fixes 'England' as a focus of identification in English hearts."
- 2) Origins, continuity, tradition, and timelessness: Hall describes this as certain aspects of national culture that have existed since the nation's creation. These "essentials of the national character" seem both eternal and changeless.
- 3) The invention of tradition: Hall states that despite common thought, traditions are often not old and, in fact, many are recent inventions. Invented traditions are "a set of practices..., of a ritual or symbolic nature which seek to inculcate certain values and norms of behaviours by repetition which automatically implies continuity with suitable historical past."
- 4) Foundational myth: This implies that the origins of the nation, its people, and its character were founded far back in the past, in 'mythic' time. Foundational myths provide a narrative of history that predates modern events. In doing so, history is made intelligible and disarray is converted into community.
- 5) Pure original people or 'folk': Hall claims that national identity is often founded on these people, even though they are usually not the people who hold power. He quotes Gellner saying, "When [simple people] donned folk costume and trod over the hills, composing poems in the forest clearings, they did not also dream of one day becoming powerful bureaucrats, ambassadors and ministers."

+ 14 National Identity - Hobsbawn and Ranger

"Nothing appears more ancient, and linked to an immemorial past, than the pageantry which surrounds the British monarchy and its public ceremonial manifestations. Yet ... In its modern form it is the product of the late nineteenth and twentieth centuries."

Patti

- The monarchy is a key aspect to being British. This theory points out that the monarchy is old, it has existed for an incredibly long time and sticks very closely to tradition. Within modern day the monarchy keeps to its traditions appearing old fashioned within a modern day society. This can then be linked to immigration due to the fact that within the Royal family there are a large number of immigrants, the Duke is Greek, yet the monarchy is still a fundamental aspect to being British. Events such as the Queen's jubilee and the Royal wedding are old fashioned and as the theory puts it 'ancient' which allows it to remain traditional. This theory is then Hegemonic as it focuses on the powerful group within society and how they remain a 'immemorial past', one that is not dissimilar to how the monarchy existed hundreds of years ago. It states that Britain remains with ancient stereotypes which can be seen through the monarchy. The use of the word 'ancient' highlights that this theory believes that the monarchy not being contemporary is having a negative effect on national identity. British people are associating their national identity on something that is linked to an 'immemorial past' and is therefore does not fit with a modern day society. A key part of being British and being patriotic is based upon the monarchy and has been for a long period of time, this then means that it is traditional and as a result our national identity is a part of tradition

+ 15. Race and Identity - Gilroy

- 'It works to construct Blackness and Englishness as mutually exclusive categories.'

Mark

- The term 'mutually exclusive' is another way to say opposites or completely separate, so therefore the quote is saying, that it was thought that one could not be 'black' and 'british', you had to be one or the other. So today, in popular media, for example, Muslims are often portrayed as just being 'muslims' and nothing else, they cannot be considered as british.
- However, this is no longer relevant as an example of someone who is in popular media, is Mo Farah, the olympic athlete. He is a black british male, from Somalia, yet the media still like to show him as being british, ignoring his true race and identity.

+ 16 Two views of Britishness - Chambers

"One is Anglo-centric, frequently conservative, backward looking, and increasingly located in a frozen and largely stereotyped idea of the national culture. The other is ex-centric, open ended, and multi-ethnic. The first is based on a homogenous 'unity' in which history, tradition, and individual biographies and roles, including ethnic and sexual ones, are fundamentally fixed and embalmed in the national epic, in the mere fact of being 'British'. The other perspective suggests an overlapping network of histories and traditions, a heterogeneous complexity in which positions and identities, including that of the national, cannot be taken for granted are not interminably fixed but are in flux." Iain Chambers

Me

This quote can be applied to two differing opinions of immigration in Britain and in the media. The first theory can be seen in Tabloids and most particularly the Daily Mail, which evidently remains anti-immigration and stresses that immigration and other cultural backgrounds are not 'British'. In contrast to this Chambers explains how there are pro-immigration views also. This suggests that in the media there is a pluralist representation on immigration. This can be seen by looking at articles from The Guardian as an example, which regularly defend immigration policies, and the worthiness of immigration as a whole. This quote basically explains how there is a traditional hegemonic view and a more modern pluralist view on immigration. This idea says there are 2 versions being British, one is fixed on history whilst the other accepts anyone can be 'British'.

Appendix 19 – Blog stats for <https://stpaulsmedia.wordpress.com>

